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NOVELLO'S ORIGINAL OCTAVO EDITION.

LA FIGLIA DEL REGGIMENTO

(THE DAUGHTER OF THE REGIMENT)

A COMIC OPERA

TORONTO CONSERVATORY OF MUSIC.
Reference
MUSICAL
Library.

IN TWO ACTS

(ACCORDING TO THE VERSION PERFORMED AT THE ITALIAN OPERAS IN LONDON)

COMPOSED BY

G. DONIZETTI.

EDITED, AND THE PIANOFORTE ACCOMPANIMENT REVISED, BY
BERTHOLD TOURS.
THE ENGLISH TRANSLATION BY
NATALIA MACFARREN.

Ent. Sta. Hall.

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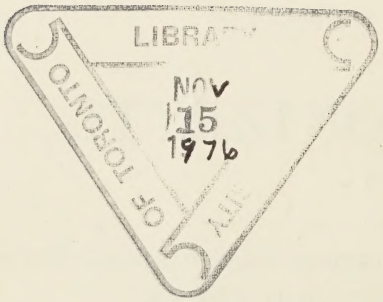


LA FIGLIA DEL REGGIMENTO.

DRAMATIS PERSONÆ.

The Countess of Berkenfeld	...	Mezzo Soprano.
Maria (Vivandière)	...	Soprano.
Tonio (A young Tyrolese Peasant)	...	Tenor.
Sulpizio (Sergeant) ...	...	Bass.
Ortensio (Steward of the Countess)	...	Bass.

Minor Parts.

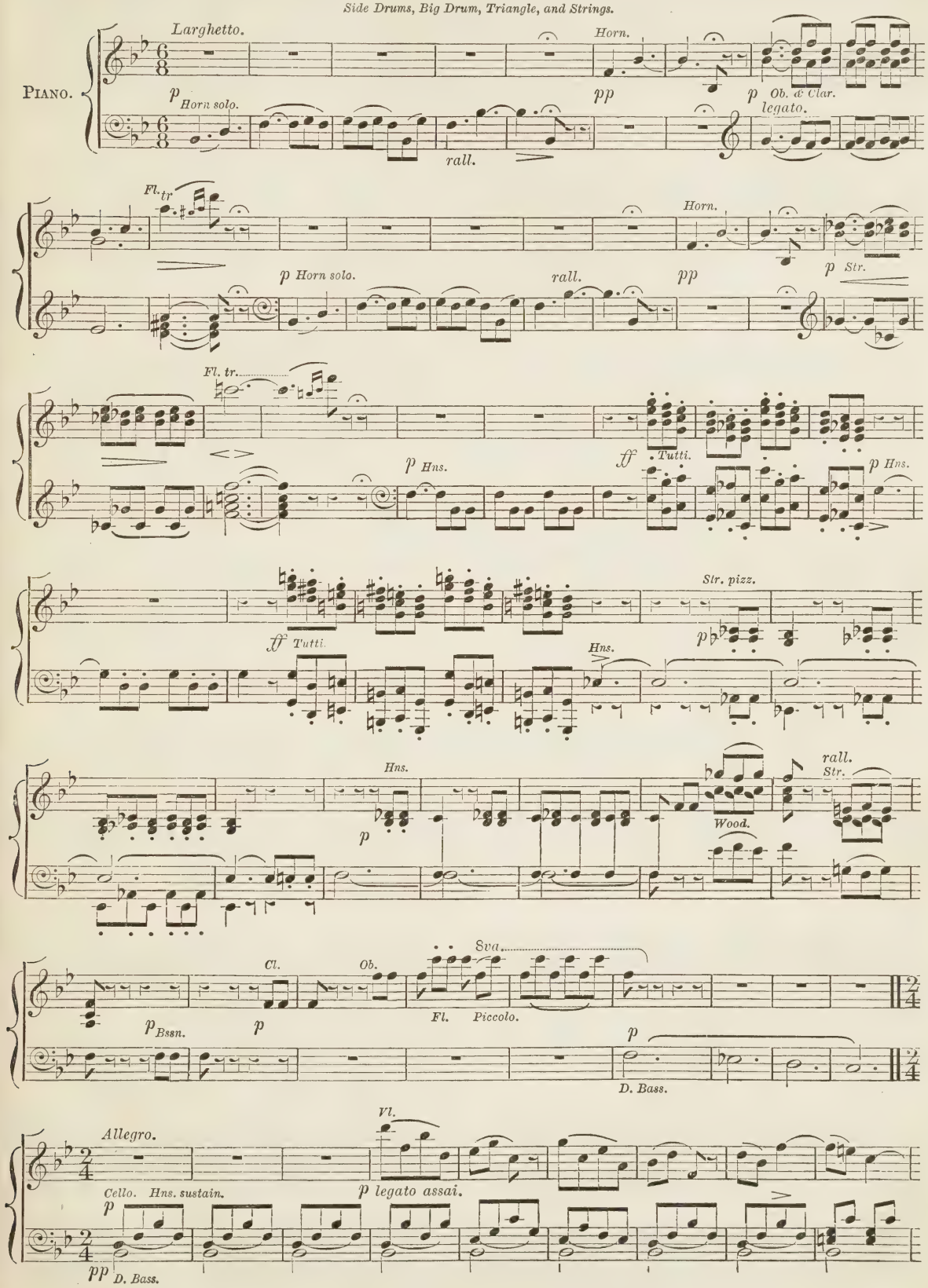
The Duchess	... ...	Mezzo Soprano.
A Corporal	... ...	Bass.
A Notary ...	... ...	Tenor.
A Peasant	... ...	Tenor.

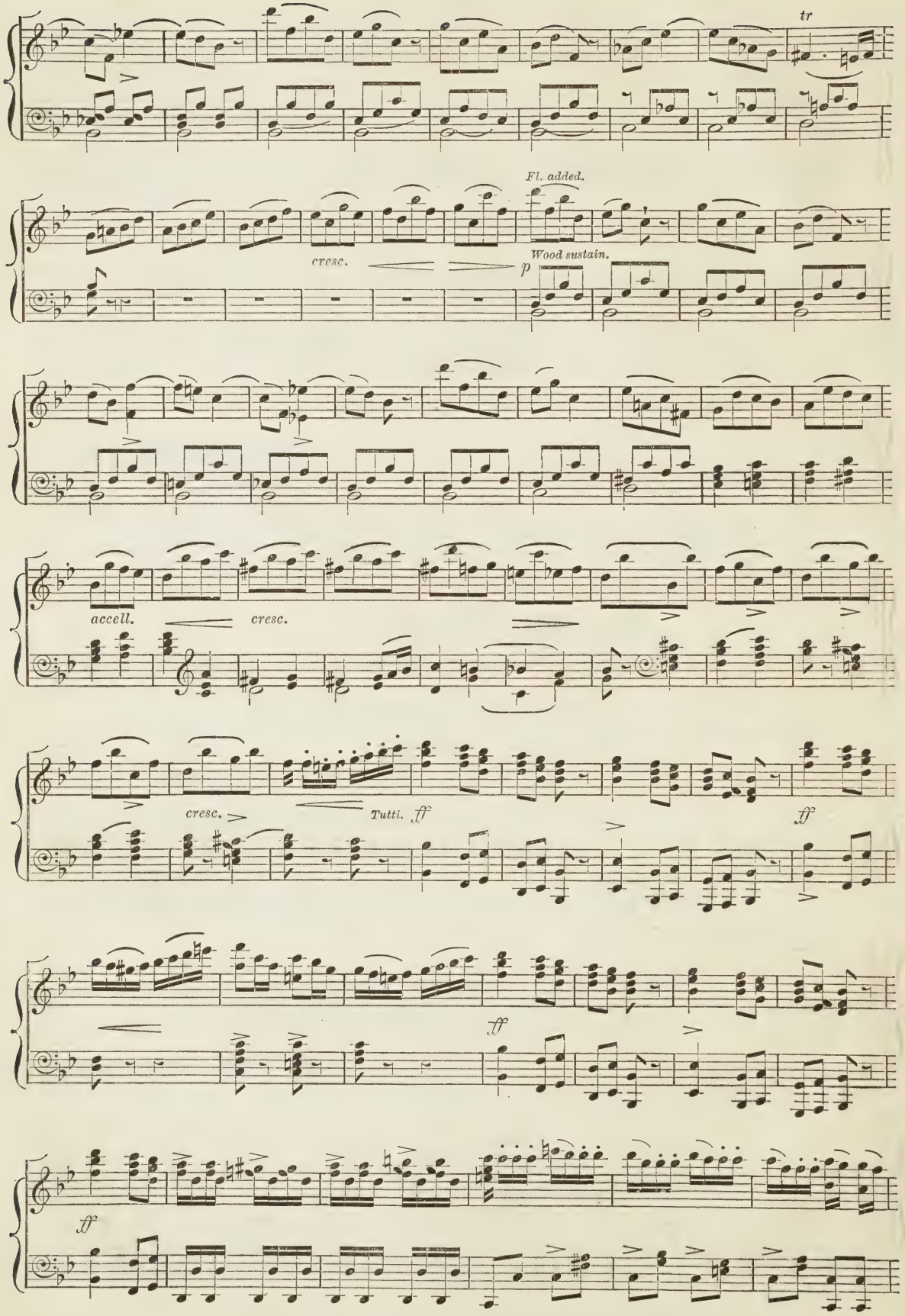
Chorus of Ladies, French Soldiers, Tyrolese Peasants, and Servants of the Countess, &c.

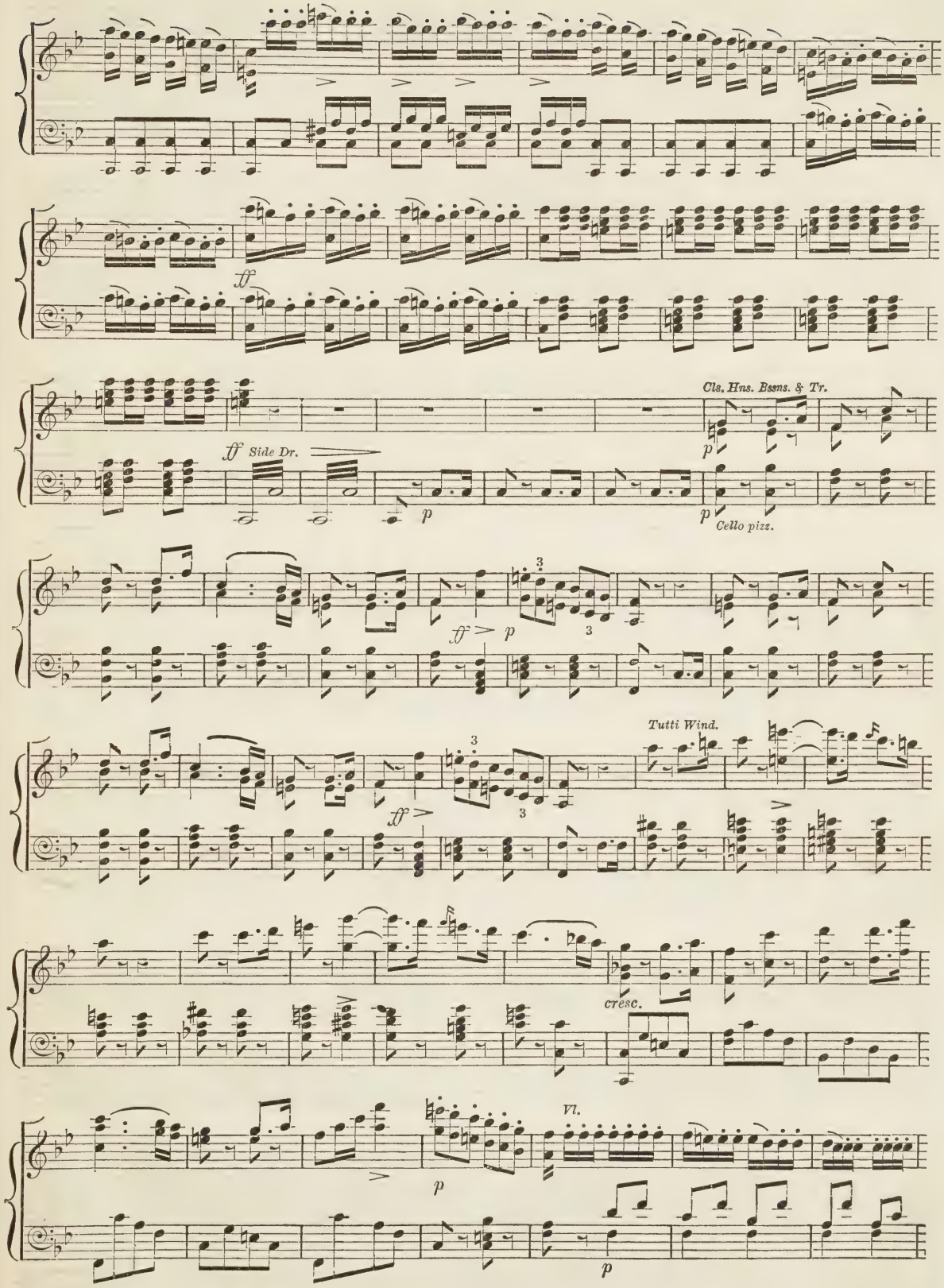
The scene of the Opera is laid in the Tyrol. Maria (the "daughter of the regiment") has been found, when an infant, on the battle-field by Sulpizio, a sergeant in the 20th Regiment of Napoleon's army. A letter was attached to the child addressed to the Countess of Berkenfeld, which the Sergeant has carefully preserved. Maria is beloved by Tonio, a young peasant of the Tyrol, who to obtain the consent of the regiment to his marriage with her, enters the Grand Army. Just as they are congratulating themselves upon their approaching union, the Countess encounters Sulpizio, who then feels it his duty to deliver the letter to her. The Countess claims Maria as her niece, and, with great haughtiness, commands her to leave her old friends the soldiers, and her lover, Tonio. Heart-broken, the poor girl is obliged to comply, and takes a sorrowful farewell of the whole regiment. Maria, although carefully instructed by the old lady to remember her high birth, cannot forget her early happy days and her dear companions, and in spite of having become an accomplished lady, sighs for greater freedom, and during a singing lesson with her aunt, breaks off into her beloved "Rataplan." Tonio, now in command of the regiment, besieges the castle of the Countess, but on recognising Maria, secures the safety of the family. He renews his offer of marriage, finding that Maria is true to him; but the Countess, determined that she shall marry a person of her own rank, has promised her hand to the son of a Duchess, and to enforce obedience to her wishes, is now obliged to confess that she is not her aunt but her mother, her marriage having been kept secret, as her husband was beneath her in position. Maria, unwilling to disobey her mother, reluctantly gives up Tonio, but the better feelings of the Countess are awakened and, rather than see her daughter unhappy, she consents to her union with Tonio.

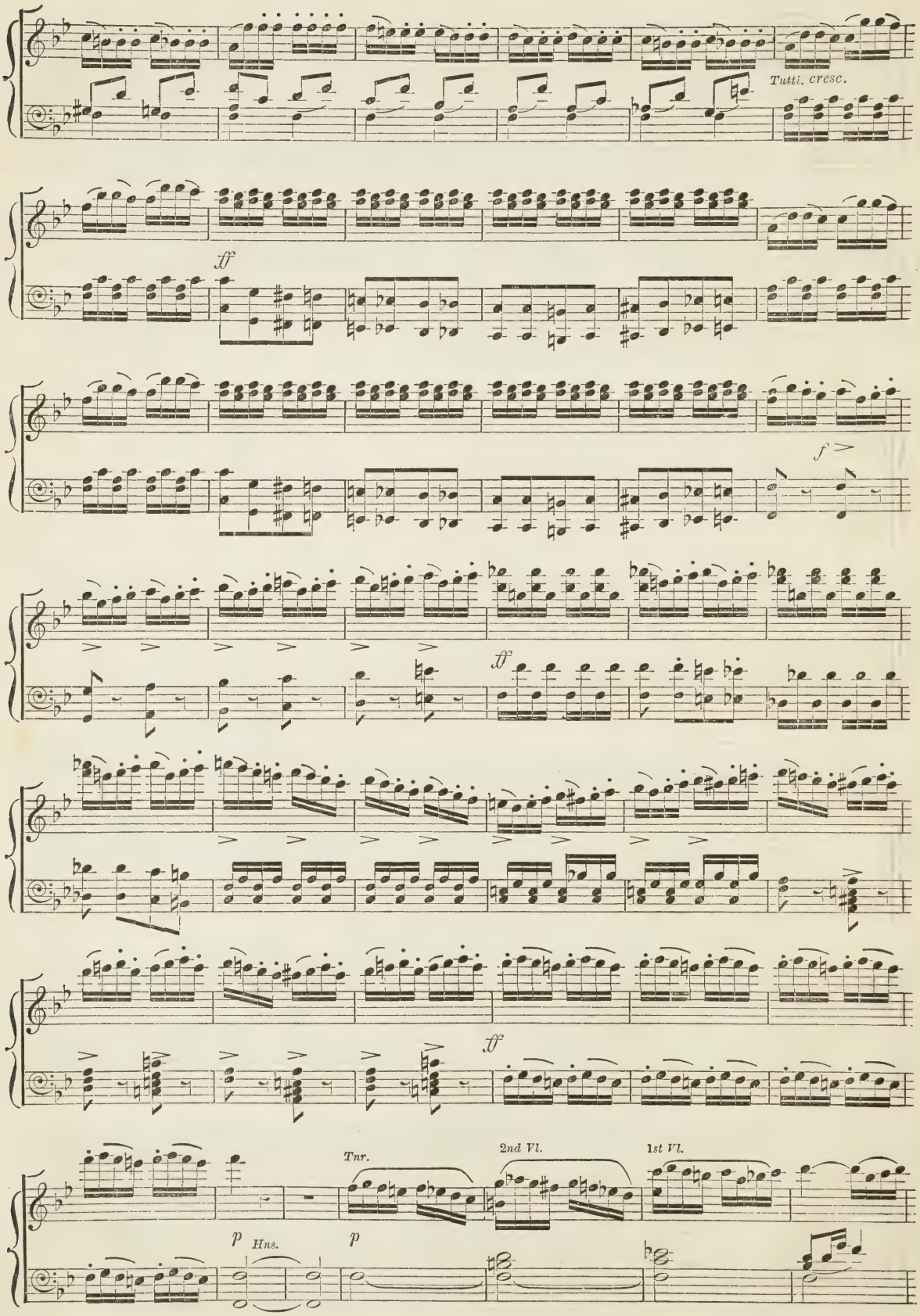
OVERTURE.

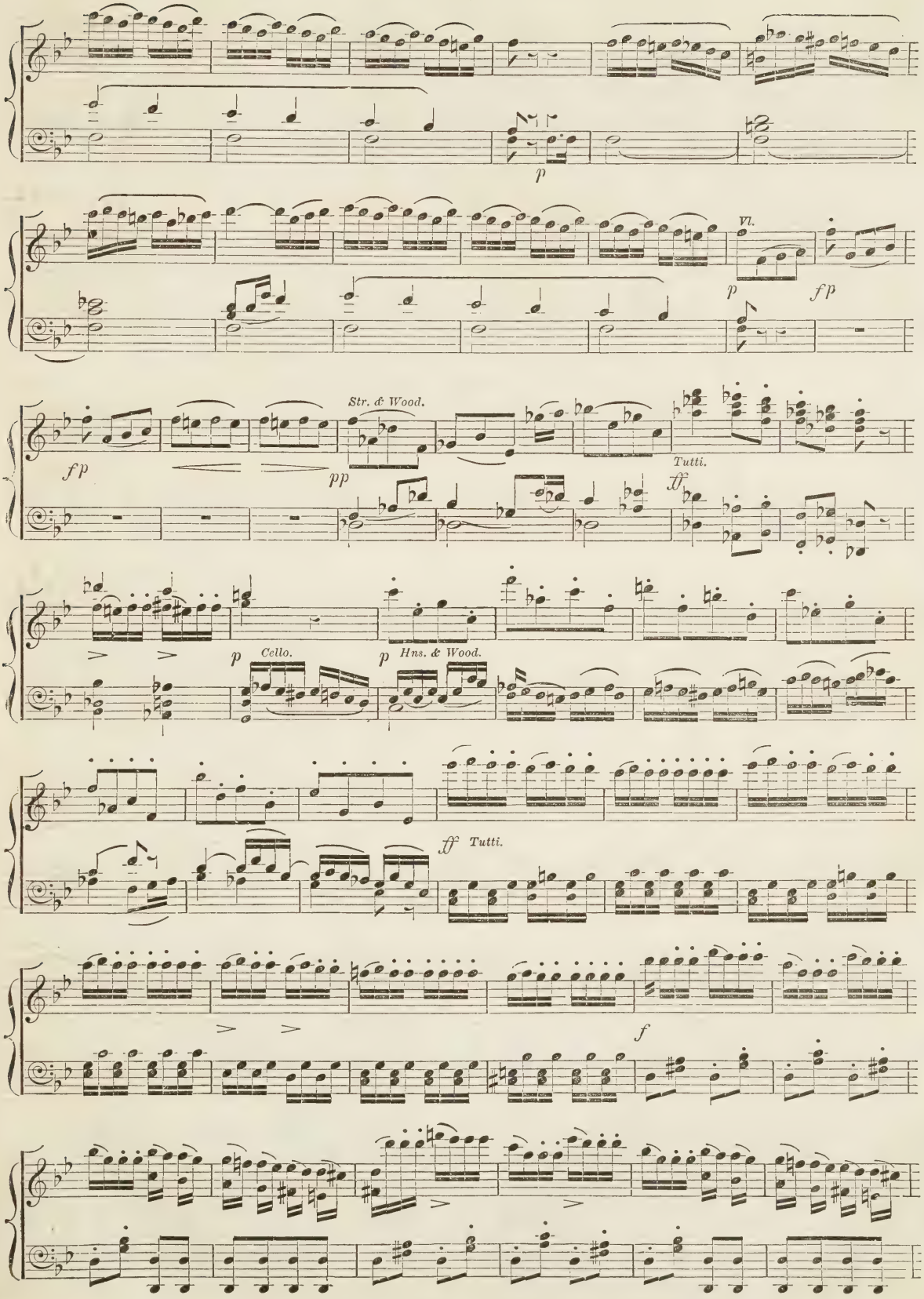
Flute and Piccolo, Oboes, Clars. in B flat, Bassoons, Horns in E flat and B flat, Trumpets in B flat, Trombones, Kettle Drums in B flat and F. Side Drums, Big Drum, Triangle, and Strings.

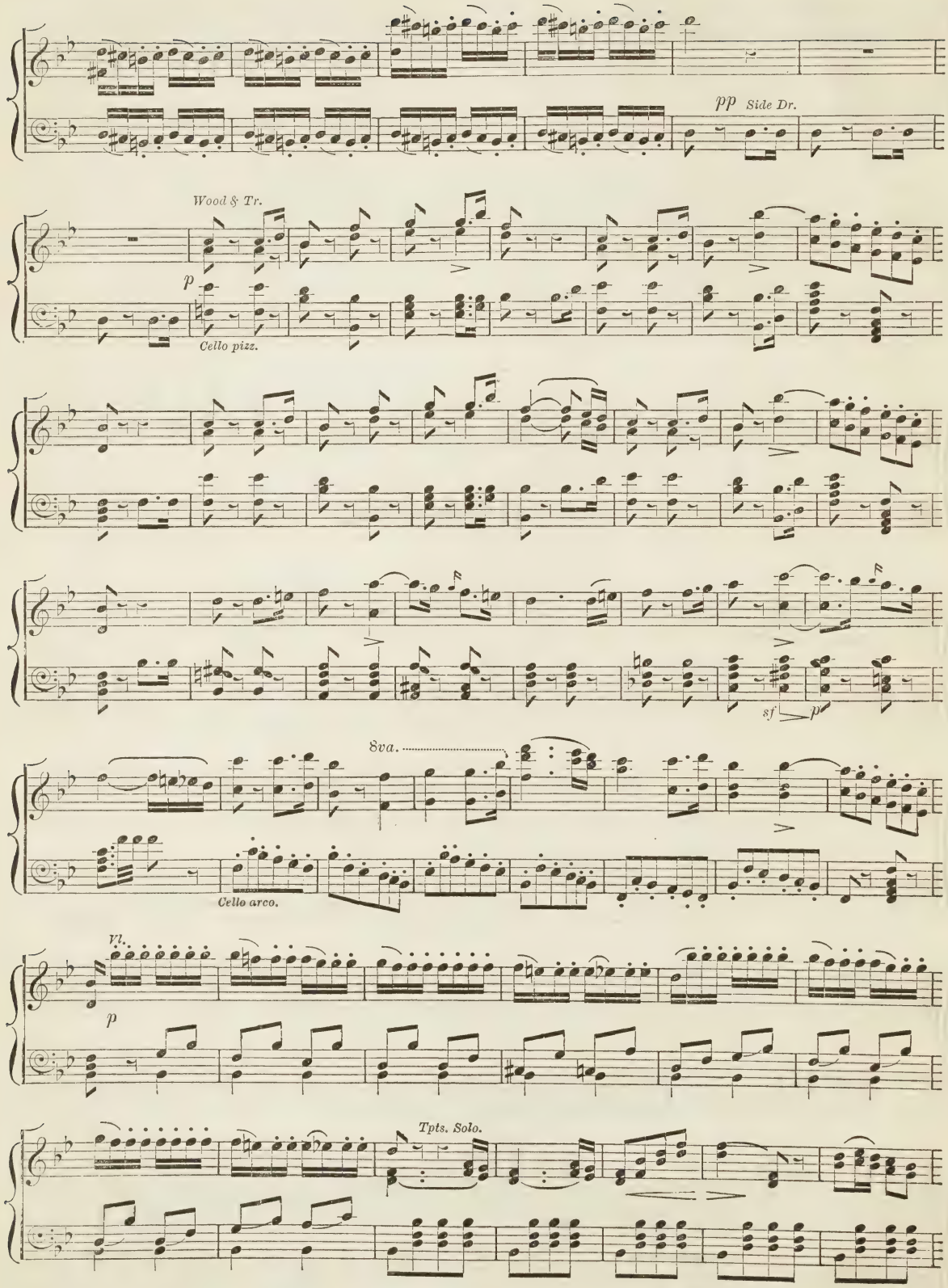


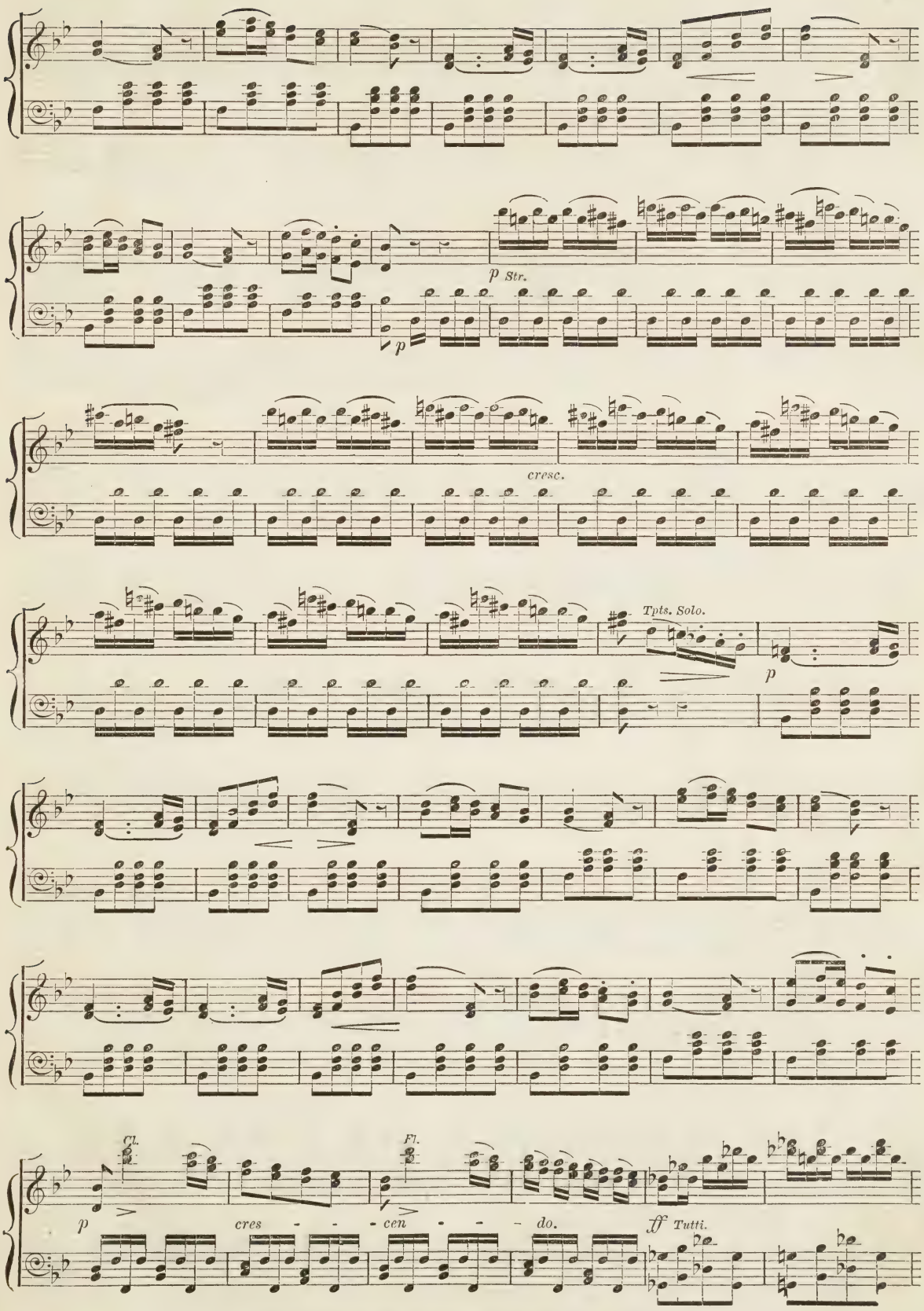

tr
Fl. added.
cresc.
p
Wood sustain.
accell.
cresc.
cresc.
Tutti. ff
ff
ff
ff

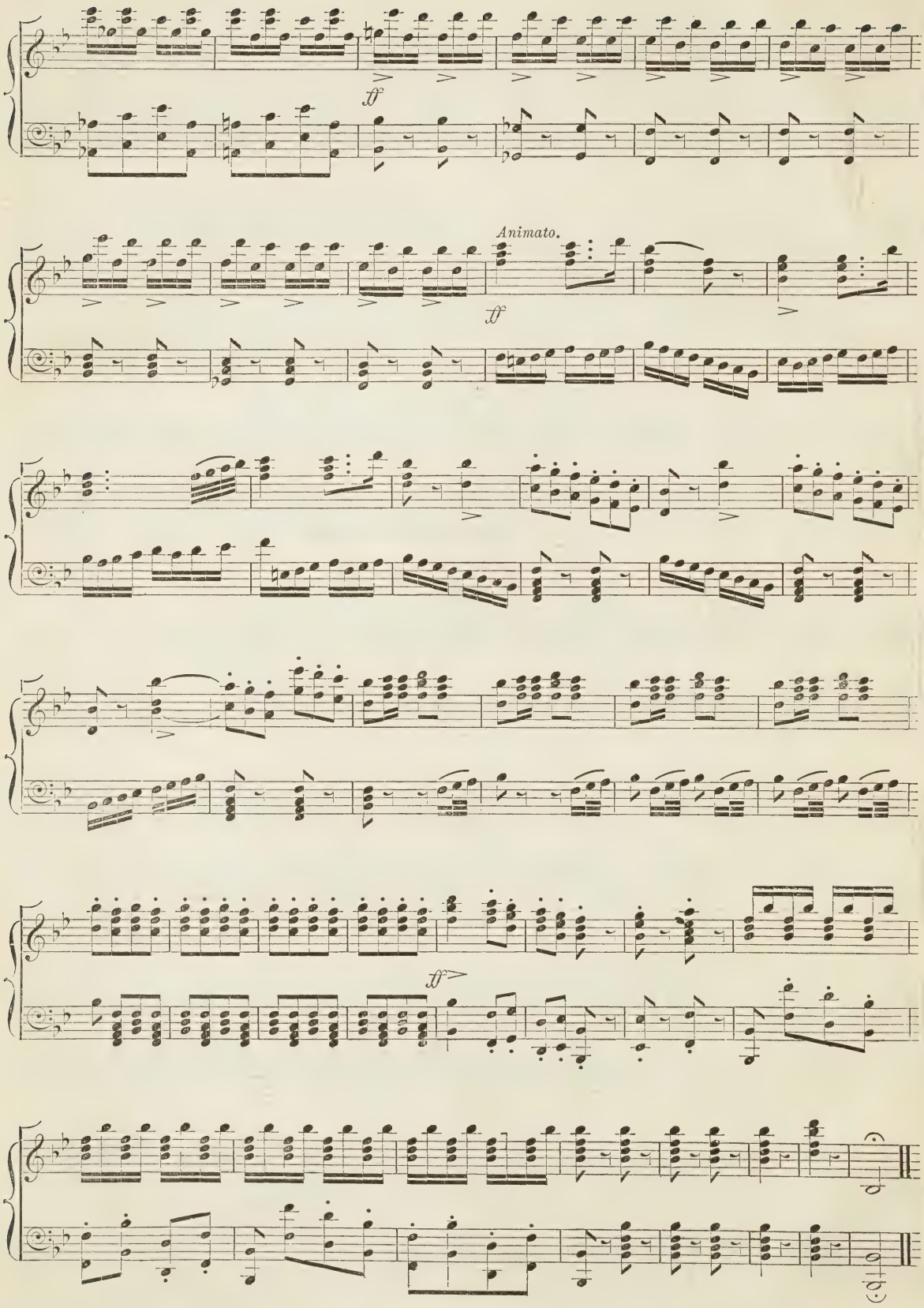

ff
Cls. Hns. Bssns. & Tr.
ff Side Dr.
p
Cello pizz.
ff
Tutti Wind.
cresc.
Vl.


Tutti. cresc.
ff
f
ff
ff
Tnr.
2nd Vl.
1st Vl.
p
Hns.
p


p
Vl.
p
fp
fp
Str. & Wood.
pp
Tutti.
ff
p
Cello.
p
Hns. & Wood.
ff
Tutti.
f


pp Side Dr.
Wood & Tr.
p
Cello pizz.
sf
p
8va.
Cello arco.
Vl.
p
Tpts. Solo.


p Str.
p
cresc.
Tpts. Solo.
p
Cl.
Fl.
p
cres - - - cen - - - do.
ff Tutti.


ff
Animato.
ff
ff

A rustic scene in the Tyrol. A cottage, R.H. *An Inn,* L.H. *Mountains enclose the scene at the back. When the curtain rises, Tyrolese Peasants are seen confusedly scattered over the hills, looking into the valleys below. In the foreground, Ladies kneeling. The Countess, about to faint, is supported to a seat by Ortensio.*

Same Score as before (Cl. in C, Horns in D & A, Trumpets in D, Kettle Drums in D & A).

CHORUS OF PEASANTS. TENOR.

pp

Be si - lent and
Si - len - zio, si -

Andante mosso. *Hns.*

PIANO. *p* *Big Dr.* *K. Dr.* *p*

BASS. *p*

cau - tious! Be
- len - zio! De -

Hns. *p* *Big Dr.* *K. Dr.*

TENOR.

No
Ne

wa - ry and bold! . . . No
- strez - za ed ar - dir! . . . Ne

Hns. *pp* *Big Dr.* *p* *K.Dr.* *p*

foe of our coun - try these hills shall be - hold . . . Be si -
veg - ga la Fran - cia sfi - dar - la e pe - rir . . . Si - len -

foe of our coun - try these hills shall be - hold . . . Be si -
veg - ga la Fran - cia sfi - dar - la e pe - rir . . . Si - len -

add Bssn.

- lent and cau - tious, be wa - ry and bold. . . . .
- *zio, si - len - zio, de - strez - za ed ar - dir. . . . .*

- lent and cau - tious, be wa - ry and bold. . . . .
- *zio, si - len - zio, de - strez - za ed ar - dir. . . . .*

calando.

CHORUS OF LADIES. TREBLE.

Larghetto.

p

See us im - plo - ring, hum - bly a - do - ring, mer - ci - ful Heav'n, oh,
Cie - lo cle - men - te, cie - lo pos - sen - te, pro - stra - ti a te chie -

ALTO.

p

See us im - plo - ring, hum - bly a - do - ring, mer - ci - ful Heav'n, oh,
Cie - lo cle - men - te, cie - lo pos - sen - te, pro - stra - ti a te chie -

Larghetto.

Cl. Bssn. Hns.

f

hear us this day! Guard us from dan - ger, hum - bly we pray, mer - ci - ful
- diam con - si - glio, in tal pe - ri - glio dan - ne mer - cè, cie - lo cle -

p

hear us this day! Guard us from dan - ger, hum - bly we pray, mer - ci - ful
- diam con - si - glio, in tal pe - ri - glio dan - ne mer - cè, cie - lo cle -

calando.

Più mosso.

Heav'n, oh hear us this day Guard us from dan - ger, we humbly
- men - te, dan - ne mer - cè! In tal pe - ri - glio, pro - stra - ti a

Heav'n, oh hear us this day! Guard us from dan - ger, we humbly pray,
men - te, dan - ne mer - cè! In tal pe - ri - glio, pro - stra - ti a te,

accel. un poco.

Più mosso.

pray, oh from the stranger save us this day we humbly pray. . .
te, chiediam con - si - glio, chiediam mer - cè, chiediam mer - cè. . . .

oh, from the stran - ger save us this day, save us this day we humbly pray. . .
chiediam con - si - glio, chiediam mer - cè, chiediam mer - cè, chiediam mer - cè, . . .

8va Fl. & Ob.

cresc.

ORTENSIO.

No - ble Coun - tess, there's no dan - - ger, soon the
Sù, co - rag - gio, Mar - che - si - - na, non è

Meno mosso. Hns. Str.

Cello.

COUNTESS.

foe - man we'll o'er - take. I see ru - in and de -
nul - la, fac - cia cor. Io pre - veg - go u - na ro -

- struc - tion, 'tis life and ho - nour are at . . stake.
- vi - na, ci va, Or - ten - sio, dell' o - nor.

TENOR.

Be si -
Si - len -

BASS.

Be si -
Si - len -

Allegro. Str.

p

ORTENSIO. COUNTESS. ORTENSIO.

Nay, take cou - - rage. I see ru - in and de - struc - tion! No-ble
Su, co - rag - - gio. Io pre-veg- gou-na ro - vi - - na! Mar-che -

- lent, be si - lent, be wa - ry and
- *zio, si - len - zio, de - strez - za ed ar -*

- lent, be si - lent, be wa - ry and
- *zio, si - len - zio, de - strez - za ed ar -*

cresc. > *Tutti.* >

COUNTESS. ORTENSIO.

Coun - tess! Ah! There's no dan - ger, Pray take
- si - na! Ah! Non e' nul - la, fac - cia

bold, be wa - - - - - - ry, and be
dir, de - - - - - strez - - - - - - - za ed ar -

bold, be wa - - - - - - ry and be
dir, de - - - - - strez - - - - - - - za ed ar -

8va

COUNTESS.

Ah! . . . . . .
Ah! . . . . . .

heart, there's no dan-ger, pray take heart!
cor, non è nul - la, fac - cia cor.

TREBLE *and* ALTO (*kneeling*).

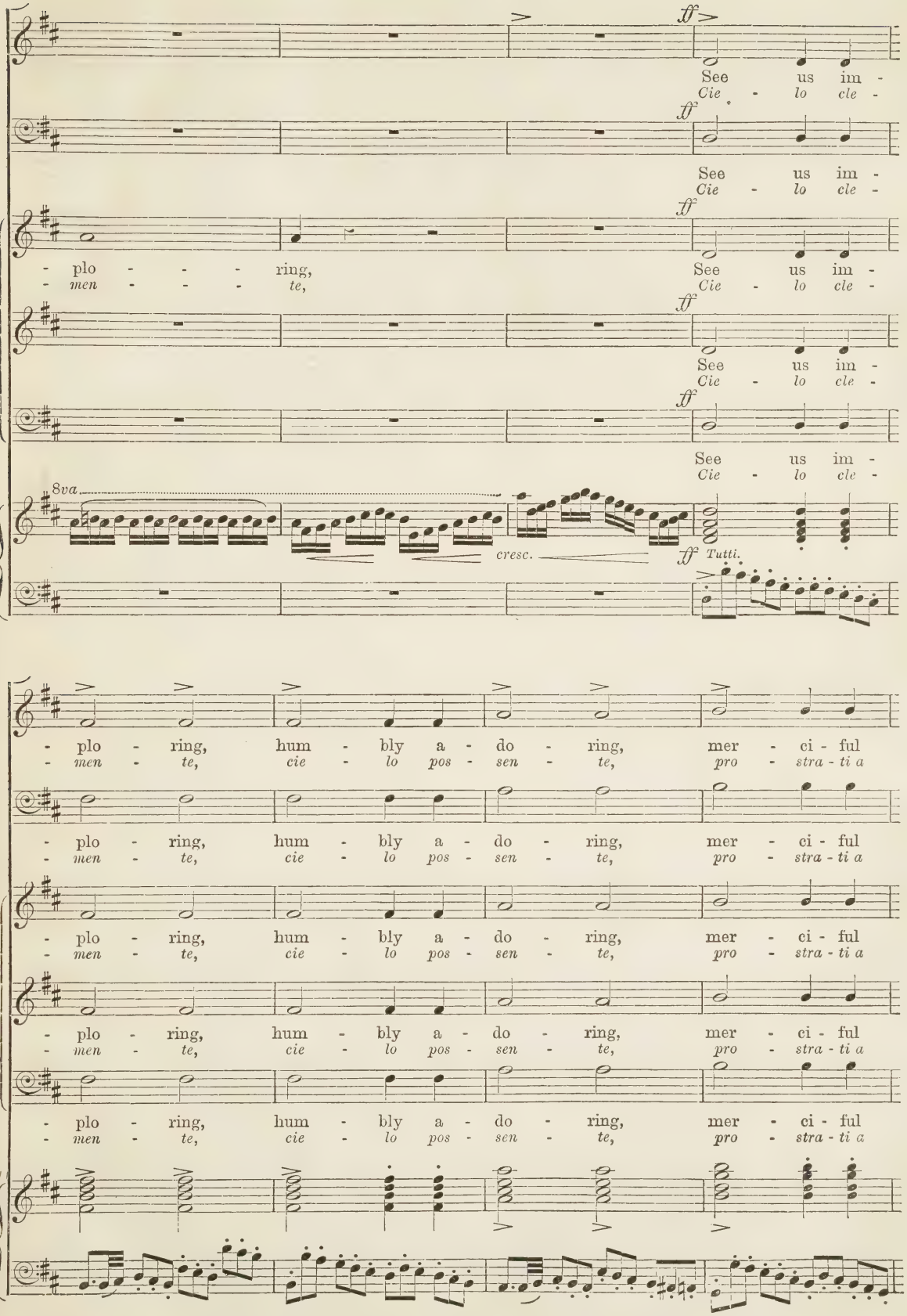
See us im - -
Cie - - lo cle - -

bold, no foe of our coun - try these hills shall be - hold!
- dir, sa-prem per la pa - tria da for - ti pe - rir!

bold, no foe of our coun - try these hills shall be - hold!
- dir, sa-prem per la pa - tria da for - ti pe - rir!

8va

ff *Vl.*


ff
See us im -
Cie - lo cle -
See us im -
Cie - lo cle -
- plo - - - ring,
- men - - - te,
See us im -
Cie - lo cle -
See us im -
Cie - lo cle -
See us im -
Cie - lo cle -
8va
cresc.
ff Tutti.
- plo - ring, hum - bly a - do - ring, mer - ci - ful
- men - te, cie - lo pos - sen - te, pro - stra - ti a
- plo - ring, hum - bly a - do - ring, mer - ci - ful
- men - te, cie - lo pos - sen - te, pro - stra - ti a
- plo - ring, hum - bly a - do - ring, mer - ci - ful
- men - te, cie - lo pos - sen - te, pro - stra - ti a
- plo - ring, hum - bly a - do - ring, mer - ci - ful
- men - te, cie - lo pos - sen - te, pro - stra - ti a
- plo - ring, hum - bly a - do - ring, mer - ci - ful
- men - te, cie - lo pos - sen - te, pro - stra - ti a

Heav'n, oh hear us this . . day! Guard us from
te chie - - diam con - si - - glio! In tal pe -

Heav'n, oh hear us this . . day! Guard us from
te chie - - diam con - si - - glio! In tal pe -

Heav'n, oh hear us this . . day! Guard us from
te chie - - diam con - si - - glio! In tal pe -

Heav'n, oh hear us this . . day! Guard us from
te chie - - diam con - si - - glio! In tal pe -

Heav'n, oh hear us this . . day! Guard us from
te chie - - diam con - si - - glio! In tal pe -

dan - - ger, hum - - bly we pray; mer - - ci - ful
- ri - - glio dan - - ne mer - cè; cie - - lo cle -

dan - - ger, hum - - bly we pray; mer - - ci - ful
- ri - - glio dan - - ne mer - cè; cie - - lo cle -

dan - - ger, hum - - bly we pray; mer - - ci - ful
- ri - - glio dan - - ne mer - cè; cie - - lo cle -

dan - - ger, hum - - bly we pray; mer - - ci - ful
- ri - - glio dan - - ne mer - cè; cie - - lo cle -

dan - - ger, hum - - bly we pray; mer - - ci - ful
- ri - - glio dan - - ne mer - cè; cie - - lo cle -

Più mosso.

Hea - ven, oh hear this day, hear us this day, hear us this
- *men - te, chie-diam mer - cè, chie - diam mer - cè, chie - diam mer*

Hea - ven, oh hear this day, hear us this day, hear us this
- *men - te, chie-diam mer - cè, chie - diam mer - cè, chie - diam mer -*

Hea - ven, oh hear this . . day, hear us this day, hear us this
- *men - te, chie-diam mer - cè, chie - diam mer - cè, chie - diam mer -*

Hea - ven, oh hear this day, hear us this day, hear us this
- *men - te, chie-diam mer - cè, chie - diam mer - cè, chie - diam mer -*

Hea - ven, oh hear this day, hear us this day, hear us this
- *men - te, chie-diam mer - cè, chie - diam mer - cè, chie - diam mer -*

Più mosso.

A Peasant *(on a height, looking off the stage).*

day! . . . . Not a French—man can be seen upon the mountains! Take heart, my comrades, we are
- *cè! . . . . I Fran-ce - si ab-ban- do-nan le mon - ta - gne! Co - rag-gio a-mi - ci, fa - te*

day! . . . .
- *cè! . . . .*

day! . . . .
- *cè! . . . .*

day! . . . .
- *cè! . . . .*

day! . . . .
- *cè! . . . .*

Str.

Allegro vivace.

COUNTESS.

safe from dan-ger!
cor com-pag-ne!

Oh, may they ne-ver re-turn to our
Non pos-san e-gli no più ri-tor-

(All come forward, rejoicing.)

Joy!
Ah!

Joy!
Ah!

Joy!
Ah!

Allegro vivace.

Str. Fl. & Pic.
f Hns.

land!
-nar!

Oh, may they ne-ver return to our land!
Non pos-san e-gli no più ri-tor-nar!

ORTENSIO.

What
Can-

What
Can-

What
Can-

What
Can-

What pleasure, what glad - ness, sing a joy - ful strain! Now
Can - tia - mo, can - tia - mo, vi - va il pia - cer! In

plea - sure, what glad - ness, sing a joy - ful strain! Now ba-nish all sad - ness,
- tia - mo, can - tia - mo, vi - va il pia - cer! In sal - vo noi sia - mo,

plea - sure, what glad - ness, oh sing a joy - ful strain! Now ba - - nish all
- tia - mo, can - tia - - mo, vi - va il pia - cer! In sal - - vo noi

plea - sure, what glad - ness, oh sing a joy - ful strain! Now
- tia - mo, can - tia - - mo, vi - va il pia - cer! In

plea - sure, what glad - ness, oh sing a joy - ful strain! Now ba-nish all sad - ness,
- tia - mo, can - tia - - mo, vi - va il pia - cer! In sal - vo noi sia - mo,

Obs. & Cls.

Str.

ba-nish all sadness, let mirth o'er us reign. What pleasure, what
sal - vo noi sia-mo, non c'è da te - mer. Can - tia-mo, can -

let mirth o'er us reign. What plea - sure, what glad - ness
non c'è da te - mer. Can - tia - mo, can - tia - mo,

sad - ness, let mirth o'er us reign. What plea - sure, what glad - ness, now
sia - mo, non c'è da te - mer. Can - tia - mo, can - tia - mo, che

banish all sadness, let mirth o'er us reign. What plea - sure, what glad - ness, now
sal - vo noi sia - mo, non c'è da te - mer. Can - tia - mo, can - tia - mo, che

let mirth o'er us reign. What plea - sure, what glad - ness, now
non c'è da te - mer. Can - tia - mo, can - tia - mo, che

Tutti Wind.

f

Cello.

glad - ness, sing a joy - ful strain, now banish all sadness, let mirth o'er us
- tia - mo, vi - va il pia - cer, in sal - vo noi sia - mo, non c'è da te -

sing a joy - ful strain, . . . now banish all sad - ness, let mirth, let mirth o'er us
vi - va il pia - cer, ... in sal - vo noi sia - mo, nò nò, non c'è da te -

sing a joy - ful strain, . . . now ban - ish all sad - ness, let mirth o'er us
vi - va il pia - cer, . . . in sal - vo noi sia - mo, non c'è da te -

sing a joy - ful strain, . . now banish all sadness, let mirth o'er us
vi - va il pia - cer, . . . in sal - vo noi sia - mo, non c'è da te -

sing a joy - ful strain, . . now banish all sadness, let mirth, let mirth o'er us
vi - va il pia - cer, . . . in sal - vo noi sia - mo nò nò, non c'è da te -

p

reign. No . . lon - ger in dan - - - ger, our land . .
- mer. La . . pa - tria sal - va - - - ta ri - na - - -

p

reign. No lon - ger in dan - - - ger, our land
- mer. La pa - tria sal - va - - - ta ri - na - - -

p

reign. No lon - ger in dan - - - ger, our land
- mer. La pa - tria sal - va - - - ta ri - na - - -

p

reign. No lon - ger in dan - - - ger, our land
- mer. La pa - tria sal - va - - - ta ri - na - - -

p

reign. No lon - ger in dan - - - ger, our land
- mer. La pa - tria sal - va - - - ta ri - na - - -

p

at last is sav'd, we're . . free . . from the
- sce all' a - - mor, se . . . scen - - de in - vo - -

at last is sav'd, we're free from the
- sce all' a - - mor, se scen - - de in - vo - -

at last is sav'd, we're free . . from the
- sce all' a - - mor, se scen - - de in - vo - -

at last is sav'd, we're free . . from the
- sce all' a - - mor, se scen - - de in - vo - -

at last is sav'd, we're free . . from the
- sce all' a - - mor, se scen - - de in - vo - -

stran-ger, what pe - - rils we've brav'd! Now pleasure and joy, shall
- ca - ta la pa - - ce nel cor. Can - tia - mo, can - tiam, can -

stran-ger, what pe - - rils we've brav'd! Now pleasure and
- ca - ta la pa - - ce nel cor. Can - tia - mo, can -

stran-ger, what pe - - rils we've brav'd! La - - la
- ca - ta la pa - - ce nel cor. La - - la

stran-ger, what pe - - rils we've brav'd!
- ca - ta la pa - - ce nel cor.

stran-ger, what pe - - rils we've brav'd! Now pleasure and
- ca - ta la pa - - ce nel cor. Can-tia-mo, can -

p

reign, now joy shall reign, let us sing, let us
- *tiam, can - tiam, can - tiam, qual pia - cer, qual pia -*

glad-ness around us shall reign, now pleasure and gladness,
- *tia - mo che viva il pia - cer la pa-tria sal - va - ta,*

la . . la la . . la la la la la la la . . la la . . la
la . . la la . . la la la la la la la . . la la . . la

Now pleasure and gladness, now pleasure and
Can- tia- mo, can - tia- mo, la pa-tria sal -

glad-ness around us shall reign, now pleasure and glad-ness,
- *tia - mo, che viva il pia - cer, la pa- tria sal - va - ta,*

sing, let us sing, our country is sav'd, no more need we
- *cer, qual pia - cer, in sal - vo noi siam, non c'è da te -*

la la la la la la now pleasure and glad-ness
la la la la la la in sal - vo noi sia - mo

la . . la la, our country is sav'd now, no more need we
la . . la la, in sal - vo noi sia - mo, non c'è da te -

gladness around us shall reign, la . . la la . . la la . . la
- *va - ta ri - na-sce all' a - mor, la . . la la . . la la . . la*

la la la la la la now pleasure and glad-ness,
la la la la la la in sal - vo noi sia - mo,

8va.

Donizetti's "La Figlia del Reggimento."—Novello, Ewer and Co.'s Octavo Edition.

fear, now no more need we fear,
- *mer,* *no non c'è da te - mer,*

now no more need we fear,
no non c'è da te - mer,

fear, la la la la la la la la
- *mer,* *la la la la la la la la*

la la la la la la . . . . . la la
la la la la la la . . . . . la la

la la la la la la la
la la la la la la la

8va

f *Tutti.*

f

now pleasure and glad - ness around us shall reign, no longer in
la pa-tria sal - va - ta *ri - na - sce all'a-mor,* *se scen-de in-vo -*

f

now pleasure and glad - ness around us shall reign, no lon-ger in
la pa-tria sal - va - ta *ri - na - sce all'a-mor,* *se scen-de in-vo -*

f

la . . . . la la la la la
la . . . . la la la la la

f

la la la la la la la, ... la la la la la la, ... la la la la la
la la la la la la la, ... la la la la la la, ... la la la la la

f

la la la la la la la, ... la la la la la la, ... la la la la la
la la la la la la la, ... la la la la la la, ... la la la la la

dan - ger. now plea- sure shall reign. What
- ca - ta la pa - ce nel cor. Can -

dan - ger, now plea- sure shall reign. What
- ca - ta la pa - ce nel cor. Can -

la, ... la la la la la la. What
la, ... la la la la la la. Can -

la, ... la la la la la la. What
la, ... la la la la la la. Can -

la, ... la la la la la la. What
la, ... la la la la la la. Can -

plea - sure, what glad - ness, sing a joy - ful strain, . . Now
- tia - mo, can - tia - mo, vi - va il pia - cer, . . . in

plea - sure, what glad - ness, sing a joy - ful strain, . . Now ba-nish all sad-ness,
- tia - mo, can - tia - mo, vi - va il pia - cer, . . . in sal - vo noi sia - mo,

plea - sure, what glad - ness, oh sing a joy - ful strain, . . Now ba - nish all
- tia - mo, can - tia - mo, che vi - va il pia - cer, . . . in sal - vo noi

plea - sure, what glad - ness, oh sing a joy - ful strain, . . Now
- tia - mo, can - tia - mo, che vi - va il pia - cer, . . . in

plea - sure, what glad - ness, oh sing a joy - ful strain, . . Now ba-nish all sad-ness,
- tia - mo, can - tia - mo, che vi - va il pia - cer, . . . in sal - vo noi sia - mo,

8va

ba - nish all sad - ness, let mirth o'er us reign, What pleasure, what
val - vo noi sia - mo, non c'è da te - mer, La pa - tria sal -

let mirth, let mirth o'er us reign, What pleasure, what
no, no, non c'è da te - mer, La pa - tria sal -

sad - - ness, let mirth o'er us reign, la la la la la la,
sia - - mo, non c'è da te - mer, la la la la la la,

ba - nish all sad - ness, let mirth o'er us reign,
sal - vo noi sia - mo, non c'è da te - mer,

let mirth, let mirth o'er us reign, la . . la,
no, no, non c'è da te - mer, la . . la,

8va

glad - ness, Now banish all sad - ness, let mirth o'er us reign,
- va - ta, ri - na - sce all' a - mor, all a - mor, ri - na - sce all' a - mor,

glad - ness, Now banish all sad - ness, let mirth o'er us reign,
- va - ta, ri - na - sce all' a - mor, all a - mor, ri - na - sce all' a - mor,

la la la la la la, la la la la la la . . la, la . . la,
la la la la la la, la la la la la la . . la, la . . la,

la . . la, la . . la, la . . la, la . . la,
la . . la, la . . la, la . . la, la . . la,

la . . la, la . . la, la . . la, la la la
la . . la, la . . la, la . . la, la la la

no lon-ger in dan - - - ger, now let
se scen-de in-vo - ca - - - ta, la pa - - -

no lon-ger in dan - - - ger, now let
se scen-de in-vo - ca - - - ta, la pa - - -

la . . la la la la la la la la la la la la la
la . . la la la la la la la la la la la la la

la la la la la la la la . . la la la . . la la la . . la la la
la la la la la la la la . . la la la . . la la la . . la la la

la la la la la la . . la la . . la la . . la
la la la la la la . . la la . . la la . . la

8va.

f

mirth, . . let . . . mirth . o'er us reign, no lon-ger in
- ce, . . la . . . pa - - ce nel cor, se scende in-vo -

mirth, . . let . . . mirth . o'er us reign, la la la la la
- ce, . . la . . . pa - - ce nel cor la la la la la

la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la

la, no lon - ger in dan - ger, let mirth o'er us reign, la la la la la
la, la pa - tria sal - va - ta, ri - na - sce all' a - mor la la la la la

f

stringendo.

dan - ger, let mirth o'er us reign, No lon - ger in dan - ger, let mirth o'er us
- ca - ta la pa - ce del cor, se scen - de in - vo - ca - ta, la pa - ce nel

la la la la la la la, No lon - ger in dan - ger, let mirth o'er us
la la la la la la la, se scen - de in - vo - ca - ta, la pa - ce nel

la la la la la la la, No lon - ger in dan - ger, let mirth o'er us
la la la la la la la, se scen - de in - vo - ca - ta, la pa - ce nel

la la la la la la la, No lon - ger in dan - ger, let mirth o'er us
la la la la la la la, se scen - de in - vo - ca - ta, la pa - ce nel

la la la la la la la, No lon - ger in dan - ger, let mirth o'er us
la la la la la la la, se scen - de in - vo - ca - ta, la pa - ce nel

reign, let mirth o'er us reign, let mirth o'er us reign,
cor, la pa - ce nel cor, la pa - ce nel cor,

reign, let mirth o'er us reign, let mirth o'er us reign,
cor, la pa - ce nel cor, la pa - ce nel cor,

reign, let mirth o'er us reign, let mirth o'er us reign, la la la la la
cor, la pa - ce nel cor, la pa - ce nel cor, la la la la la

reign, let mirth o'er us reign, let mirth o'er us reign, la la la la la
cor, la pa - ce nel cor, la pa - ce nel cor, la la la la la

reign, let mirth o'er us reign, let mirth o'er us reign, la la la la la
cor, la pa - ce nel cor, la pa - ce nel cor, la la la la la

Oh . . . . joy! no lon-ger in dan-ger, let mirth o'er us
nel . . . . cor, se scen-de in-vo - ca - ta la pa - ce nel

Oh . . . . joy!
nel . . . . cor,

la la la la la la la, Oh joy!
la la la la la la la, nel cor,

la la la la la la la, Oh joy!
la la la la la la la, nel cor,

la la la la la la la, Oh joy!
la la la la la la la, nel cor,

8va.

ff

reign, let mirth o'er us reign, let mirth o'er us
cor, la pa - - ce nel cor, la pa - ce nel

let . . . mirth o'er us reign, let mirth o'er us
la . . . pa - - ce nel cor, la pa - ce nel

let . . . mirth o'er us reign, let mirth o'er us
la . . . pa - - ce nel cor, la pa - ce nel

let . . . mirth o'er us reign, let mirth o'er us
la . . . pa - - ce nel cor, la pa - ce nel

let . . . mirth o'er us reign, let mirth o'er us
la . . . pa - - ce nel cor, la pa - ce nel

8va.

f

reign, let mirth o'er us reign, let mirth o'er us reign, now let mirth o'er us
cor, la pa - ce nel cor, se scen - de in - vo - ca - ta la pa - ce nel

reign, let mirth o'er us reign, let mirth o'er us reign, now let mirth o'er us
cor, la pa - ce nel cor, se scen - de in - vo - ca - ta la pa - ce nel

reign, let mirth o'er us reign, let mirth o'er us reign, now let mirth o'er us
cor, la pa - ce nel cor, se scen - de in - vo - ca - ta la pa - ce nel

reign, let mirth o'er us reign, let mirth o'er us reign, now let mirth o'er us
cor, la pa - ce nel cor, se scen - de in - vo - ca - ta la pa - ce nel

reign, let mirth o'er us reign, let mirth o'er us reign, now let mirth o'er us
cor, la pa - ce nel cor, se scen - de in - vo - ca - ta la pa - ce nel

8va

(Some of the peasants remain with the Countess and Ortensio, the others disperse.)

reign.
cor

reign.
cor.

reign.
cor.

reign.
cor.

reign.
cor.

8va

ff

Recitative I.—"SUPPORT ME, OH FOR PITY'S SAKE."

Countess.

Voice.

Support me, oh for pi-ty's sake don't leave me! I cannot think we're safe yet, who knows if
Ra-gaz-zi, per pie-tà mi so-ste-ne-te! Fa-te-mi com-pa-gni-a, che for-se

Piano.

Cello. & D. Bass.

Ortensio.

this is not some deep-plann'd man-œu-vre. Or-ten-sio, Or-ten-sio! Yes, my la-dy, I'm
que-sta è u-na fal-sa ma-no-vra. Or-ten-sio, Or-ten-sio! Ec-cel-len-za, co-

Countess.

near you. You un-der-stand me, for you know what a vic-tim I've been to war-fare.
-rag-gio. Ah voi sa-pe-te che vit-ti-ma di guer-ra io son gia sta-ta.

Peasants.

Ortensio.

You have, my la-dy? I know it, ah poor la-dy! Long a-go— let me re-
Vo-i si-gno-ra? Si-cu-ro, po-ve-ri-na, vit-ti-ma e di che

Countess (*interrupting him*).

Ortensio.

-mem-ber— once, by mis-for-tune— Dis-trac-tion! Thought of hor-ror! Nay, nay, be
mo-do. U-na sven-tu-ra— Or-ren-da! Spa-ven-to-sa! Or via, si

calm now, wor-thy Countess, take com-fort. No Ber-ken-feld e-ver lack'd courage in the hour of
cal-mi, ri-spet-ta-bil Mar-che-sa. I Ber-ken-feld han-no af-fron-ta-to co-rag-gio-sa-

Countess.

Ortensio.

Countess.

dan-ger; the country round well know it. I'm un-pro-tec-ted! I'll protect you! Tell me,
-men-te pe-ri-co-li, di-sa-stri. Ma u-na don-na! Ci son i-o! Di-te un

pray, what will be bet - ter,— re - turn to Au - stri - a, or stay here in my
pò, co - me ho da far - la, an - dar in Au - stri - a o rie - de - re al Ca -

ORTENSIO. COUNTESS.

cas-tle? Well, if you ask me— Think it o - ver, and quickly go ask the news now, then ad -
- stel - lo? Ma Ec - cel - len - za— In - da - ga - te, ve - de - te, e - sa - mi - na - te, fa - te

(The Countess and Ortensio enter the cottage.)

- vise me, I will wait here pa - tient - ly un - til you bring good ti - dings.
pre - sto, che in quel tu - gu - ri - o ad a - spet - tar - vi io re - sto.

No. 2. ACCOMPANIED RECIT.—"BY JOVE, THEY'VE BEEN WELL FRIGHTENED."

PIANO.

Allegro. *Wind.* *Str.* *p* *Str.* *f* *p*

SULPIZIO.

By Jove, they've been well frigh - ten'd; 'twas
Cor - po d'u - na spin - gar - da! Che

Wind. *cresc.* *f* *Str.* *p*

glo - rious to see those fel - lows fly be - fore us! They have legs like the
gam - be! Che gam - be han que - sti Ti - ro - le - si! Ma son paz - zi a fug -

RECIT.

Wind. *cresc.* *f*

wind! On ev-'ry road-side and village they've seen the pla-cards, the pro-cla - ma-tion is as clear as broad
- gir; è pub-bli- ca - ta la pa- ce in o - gni lo - co, ed il pro - cla- ma par-la chia-ro ab-ba -

Str.

p

day - light: whoe'er pro-po-ses to side with the Ba -va-rian is a foe to the Frenchman, that's all a -
- stan - za; o-gnun che nie-ga pie-gar si al - la Ba -vie - ra si può da-re al-la Fran - cia, e buo-na

f

Maria (*behind the scenes*).

Allegro.

La la la la la la la la la.
La la la la la la la la la.

Recit.

- bout it. Who is that! Why, Ma -
se - ra! Ma-chi vien? Veh! Ma -

Allegro.

f

- - ri - a! Our pret-ty daughter; the jew-el and the glo-ry of the King's famous Re - gi-ment, the
- - ri - a, la no-stra fi - glia, l'o - no-re e l'or - na-men- to del ven - tes - im - o pri- mo Reg - gi - -

p

No. 3. Recit. and Duet.—"THE CAMP AND THE BATTLE."

Same score as before, (Cls. in C, Horns in C & F, Trumpets in C, Kettle Drums in C & F.)

Voice. Piano.

Allegro. (*Maria enters.*) Sulpizio.

Twentieth! - *men - to!* Yes, it is *Ec - co - la*

Str. *p* *cresc.* *Cl. & Bssn.* *f*

she, yes, it is she, by Jove, she is a beauty! How blest, how fortunate the Reg'ment, to possess such a
quà, ec - co-la quà; co - spet - to, s'è gen - ti - le! Quant 'è fe - lice il reg - gi - men - to che tal fi - glia pos -

Maria.

daughter! It is my boast and glo - ry to belong to the Reg'ment. I love them, they watch'd my tender
- sie - de! Il reg-gi - men - to mi - o ne vò proprio su - per - ba. E d'es - so, il cui sin - ce-ro a -

f *p* *Str. trem.*

Sulpizio. Maria.

years, with faithful care and unvarying kindness. To be sure. 'Tis the Reg'ment that was my on - ly
- mor ve - glia - to ha sui primi an-ni mie - i. Non è ver! E lui so - lo che mi ser - vi da

Sulpizio. Maria.

fa-ther, on - ly bro-ther, and on - ly guardian. To be sure. But then, it is no flatt'ry to
pa - dre, di fa-mi - glia e di pa - ren - ti. Non è ver? Ma poi, senz'a - du - lar - mi, di

f *p*

SULPIZIO. MARIA.

own I do them cre-dit. (Ah! all she says and does is charming!) And like a
far - gli o-nor io cre-do. (Ah! co-me un' an - ge - lo d'a - mo - re!) E d'un sol -

f *f*

sol - dier's, high beats this heart in my bo - som.
- da - to io chiu-do in pet - to il co - re.

Allegro Moderato.

f *ff* Tutti. *f* Fl., Piccolo, Cl. & Bssns.

The camp and the
Io vi - - di la

f Tutti. *ff* *Str. & Hns.* *p*

bat - tle, my joy . . and de - light, ... when loud can-nons rat - tle in -
lu - ce nel cam - po guer - rier, ... è il suon del tam - bu - ro mio

Fl. & Vl. *f* *p*

- spi-ring the fight, in - spi-ring the fight; . . 'tis no - ble and glo - rious for
so - lo pia - cer, mio so - lo pia - cer; . . io cor - ro al - la glo - ria se

p *Str. pizz.*

ho - nour to fall, ... my coun - try vic - to - rious, my
n'o - do il ru - mor, ... è pa - - tria, vit - to - ria, mio

p *Wind.* *ff* *Tutti.* *p*

watch - word I call, my coun - - try vic - to - rious, my coun - try, my
gri - - do d'o - - nor, è pa - - tria, vit - to - ria, è pa - - tria, mio

Str. arco. *f* *Tutti.*

watch - word I call, my coun - try vic - to - rious, my coun - - -
gri - do d'o - nor, è pa - tria, vit - to - ria, è pa - - -

Fl. & Vl. *p* *Str.* *ff* *Tutti.*

SULPIZIO.

- - - try, my watchword I . . . . call, my watchword I call. And I may
- - - *ria, mio gri - do d'o - - - - nor, mio gri - do d'o - nor. E non di*

ff *ff* *rall.*

boast 'twas I, un - ai - ded, that made her manners what now they are! Where is the Countess, aye, or the
men, quel d'esso io so - no, che l'ho cre - sciu - ta fran - ca co - sì! Giammai Con - tes - sa, giammai Du -

p *Str.*

tr tr

Ah! . . . . . .
Ah! . . . . . .

Duch - ess, in grace or ta - lent can with her com - pare? No no, no no, there is not
- ches - sa, giam-mai fat - ti mo - di u - sa - re ar - di, Mai più, mai più, oi - bò, mai

Cl. & Hns.

à tempo. *cresc.*

tr tr tr tr

. . . . . The camp and the bat - - - tle my joy and de -
. . . . . *Io . . vi - di la lu - - - ce sul cam - po guer -*

one, not one, not one, not one. The camp and the battle, her
più, mai più, mai più, mai più. Sor - ti - va i suoi giorni, sul

p Str. *Fl. & Vl.*

- light, . . . where loud can - nons rat - - tle in - spiring the fight, in - spiring the
- rier, . . . è il suon del tam - bu - - ro mio so - lo pia - cer, mio so - lo pia -

joy and delight, her joy and de-light, where loud cannons rat - tle, in-spiring the fight, yes, in -
cam-po guerrier sul cam-po guer-rier, è il suon del tam- bu - ro, suo so - lo pia - cer, è suo

Fl., Cl. & Bssn. *Str.*

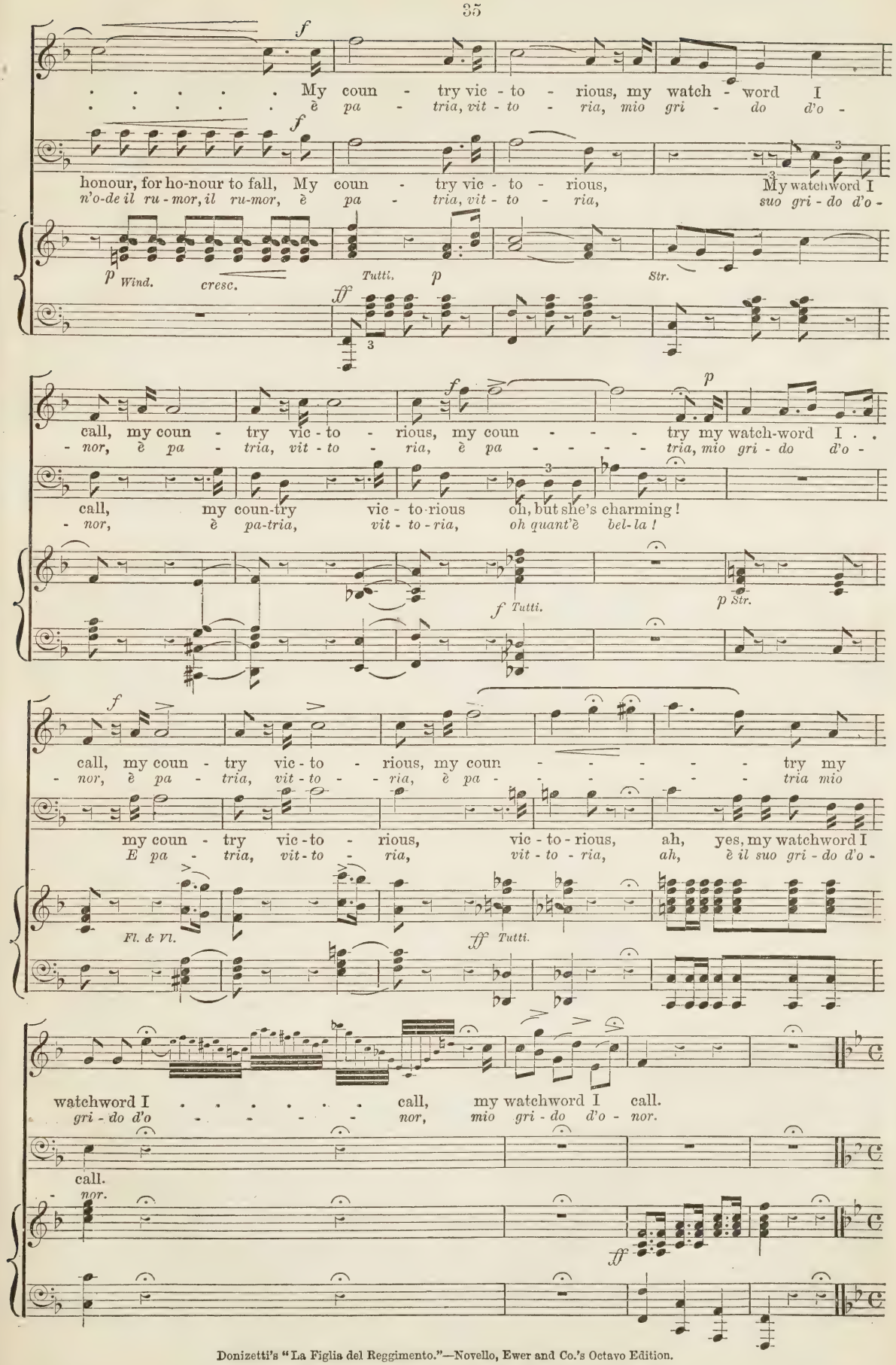
fz *p*

p

fight, 'tis no - ble and glo - rious, for ho - nour to fall, ...
- cer, io cor - ro al - la glo - ria se n'o - do il ru - mor, ...

- spi-ring the fight, 'tis no-ble and glorious for
so - lo pia - cer, s'af-fret-ta al-la glo - ria se

Str. pizz.


f
My coun - try vic - to - rious, my watch - word I
è pa - tria, vit - to - ria, mio gri - do d'o -
f
honour, for ho-nour to fall, My coun - try vic - to - rious, My watchword I
n'o-de il ru - mor, il ru-mor, è pa - tria, vit - to - ria, suo gri - do d'o -
p Wind.
cresc.
Tutti.
p
Str.
ff
call, my coun - try vic - to - rious, my coun - - - try my watch-word I . .
- nor, è pa - tria, vit - to - ria, è pa - - - - tria, mio gri - do d'o -
call, my coun-try vic - to-rious oh, but she's charming!
- nor, è pa-tria, vit - to - ria, oh quant'è bel - la!
f Tutti.
p Str.
f
call, my coun - try vic - to - rious, my coun - - - - - try my
- nor, è pa - tria, vit - to - - ria, è pa - - - - - tria mio
my coun - try vic - to - rious, vic - to - rious, ah, yes, my watchword I
E pa - tria, vit - to - ria, vit - to - ria, ah, è il suo gri - do d'o -
Fl. & Vl.
ff Tutti.
watchword I . . . . . call, my watchword I call.
gri - do d'o - - - - - nor, mio gri - do d'o - nor.
call.
- nor.
ff

SULPIZIO.

That hap-py morn - ing I well re - mem-ber, when first I saw thee, a fair help-less
Oh che bel gior - no fu quel che il cie - lo an - cor fan - ciul - la t'of-fer - se a

Moderato. *Fl. & Vl.* *Cl.*

p *Str.*

babe, thy plaintive cry - ing a- woke the si - lence that moo-dy ven - geance spread o'er the
me, quando il tuo pian - to tur-bò il si - len - zio del - le ven - det - - te del cam-po in-

Ob. & Cl. sustain.

MARIA

camp. And like a fa - - ther in turn each bore me on his shoul-der, so ten - der, so
- ter. E ognun qual pa - - dre pie - no d'a-mor me sul suo dor - so por- ta - va al -

SULPIZIO. MARIA.

kind. Hap-py days! And from a pow - der-flask I know who used to give me wa-ter when I was
- lor. Oh bel dì! E del - la pol - ve - re la fiasca an-ti-ca a me di cul-la do-vè ser -

Cl. sustain.

rall.

faint. For rest how oft to thy arms I've come, sweet 'twas to sleep to the roll of
- vir. E gra-to il son-no scen-de-va al-lor quando il tam- bu - ro fa-cea ru -

SULPIZIO.

For rest how oft to my arms thou'st come! sweet 'twas to sleep to the roll of
E gra-to il son- no scen-de-va al- lor quan-do il tam - bu - ro fa-cea ru -

a tempo.

rall. *p Wind.*

drum! Now that I'm tall, they do me ho - nour, all touch their sha - kos whene'er I
- mor! Ed or che son più gran-di - cel - la, cia-scun la ma - no por-ta al sha -

drum!
- mor!

Fl. & Vl.

Str.

pass.
- ko.

That is the or- der, 'tis right and fit-ting that all sa- lute so hand - some a
E la con - se -gna, e quest' o - - mag- gio, ra - gaz - za bel - la, do - - vu-to a

accelerando un poco.

Good days and ill we've shar'd to - gether, feast and bat-tle, joy and war.
Sul cam-po o-gnor con voi di - vi - do stra-gi e fe-ste e buon u - mor.

lass.
me.

Your smile the wounded gives force re -
Ed ai fe - ri - ti fa - cen - do

p Ob. & Cl. sustain.

cresc.

And who at evening beguiles your lei-sure?
E al - la tard'o - ra la giù in can -ti - na,

- new'd, and on the brave beams like a star.
cor, strin-gi la de-stra al vin-ci - tor.

Tutti.

ff

Str.

f

whose song can so-lace your gal-lant heart?
chi vi rin - co - ra col suo can - tar?

Our faint-ing cou-rage thy song re -
In noi chi de - sta le - ti-zia e ar-

Tutti.

ff

'Tis as a tri-bute due to my
Poi per dar sag - gio del mio ta -

- vives, Ah yes, in all joy thou'st a part.
- *dir?* *Ah si, sei tu, non c'è che dir.*

Str. *Fl. & Vl.* *Cl.*

f *p*

ta-lents, and by a vote u-na-ni-mous and fi-nal, my fathers chose me their Vi - van -
- *len- to,* *a - vu - ti u - na - ni - mi il reg - gi - men- to sua vi- van - die - ra mi no - mi -*

Fl. & Vl. *Cl.*

f *rall.*

- dière! . . 'Tis so! by my fathers, I'm cho- sen for their Vivan-
- *nò! . .* *si si, vi- van - die -ra, u - na - ni - me mi no-mi -*

rall.

'Tis true, that ti - tle they bestow'd, by your fathers, you're cho-sen as their Vivan -
E ver, co - sì ti no - mi - nò, *vi - van - die - ra, u - na - ni -me ti no-mi -*

ff *Tutti.* *rall.* *p* *Str.*

Allegro vivace.

- dière. I do be - lieve, that in the bat - tle I could stand fire, marching with the
- *nò. Io cre-do in - ver che al-la bat - ta - glia sa - prei co - gli al - tri anch' io mar -*

- dière.
- *nò.*

Allegro vivace.

pp *Str. pizz.*

rest. Yes, the cannon's thun- der, I could face it, and I would
- *ciar. Si, af - fron-te - re - i, la mi - tra - glia, e co - me*

I think so too.
Sa - pria mar - ciar.

add Bssns. *Str.*

fight e - ven as the best. Did e - ver child re-sem-ble
vo - i sa-prei pu - gnar. Vuol-si che o - gnun so-mi-gli al

Yes, yes, thou art brave!
Oh, sa - pria pu - gnar.

add Bssns. *Str.*

fa - ther, as I'm like mine? Look, how I
pa - dre, so - mi - gli al mio. Sa - prei mar -

No, no, 'pon my life!
Si, so - mi - gli al suo.

SULPIZIO. MARIA. SULPIZIO. MARIA.

- ciar. Sa- pria mar - ciar. Sa- prei pu - gnar. Sa - pria pu - gnar. En a -

Str. arco & Wind. pp K. Dr. tremolo.

SULPIZIO. MARIA. SULPIZIO.

- vant! En a - vant! E la schie - ra in mar- cia va. E la

cre - - scen - - do. poco. . . . . a . . . .

MARIA.

To the front! . . . . to the front! . . . . . .
En a - vant! . . . . en a - vant! . . . . . .

troop is on the march, To the front! . . . . to the front! . . . . . .
schie - - ra in marcia va, En a - vant! . . . . en a - vant! . . . . . .

poco . . . . . f ff

. . . The camp and the bat - - - - tle, my joy . . and de -
. . . Io vi - - di la lu - - - - ce nel cam - po guer -

. . . The camp and the bat-tle, her
. . . Tempo 1mo. Sor - ti - va i suoi giorni, sul

Fl. & Vl.

ff Str. & Hns. p

- light . . . . . where loud can - nons rat - - - tle, in - spiring the fight, in - spiring the
- rier . . . . . è il suon del tam - bu - - - ro mio so - lo pia - cer, mio so - lo pia -

joy and delight, her joy and delight, when loud cannons rat - tle, inspiring the fight is her
cam - po guerrier, sul cam - po guer - rier, è il suon del tam - bu - ro suo so - lo piacer, è suo

p

fight, ra - taplan, ra - taplan, ra - ta - plan, ra - ta - plan, ra - ta - plan, ra - ta - plan, plan plan plan plan plan
- cer, ra - taplan, ra - taplan, ra - ta - plan, ra - ta - plan, ra - ta - plan, ra - ta - plan, plan plan plan plan plan

joy and delight.
so - lo pia - cer.

Str. Cls. & Hns.

p

plan plan plan plan plan plan plan, ra - ta - plan, plan plan plan plan plan
plan plan plan plan plan plan plan, ra - ta - plan, plan plan plan plan plan

Ra - ta - plan, ra - ta - plan, ra - ta - plan, ra - ta - plan, ra - taplan, ra - ta -
Ra - ta - plan, ra - ta - plan, ra - ta - plan, ra - ta - plan, ra - taplan, ra - ta -

Obs. & Tpts.

plan, ra - taplan, ra - ta - plan, ra - ta - plan, ra - taplan, ra - ta - plan, ra - ta - plan, to the
plan, ra - taplan, ra - ta - plan, ra - ta - plan, ra - taplan, ra - ta - plan, ra - ta - plan, en a -

- plan, plan plan plan plan plan plan, ra - taplan, ra - taplan, ra - ta - plan, ra - taplan, ra - taplan, ra - ta -
- plan, plan plan plan plan plan plan, ra - taplan, ra - taplan, ra - ta - plan, ra - taplan, ra - taplan, ra - ta -

cresc. f f Fl. Cl. Bssn. & Hn.

front, . . ra - ta-plan, ra - ta - plan, ra - ta-plan, ra- ta-plan, ra - ta -
- vant, . . ra - ta-plan, ra - ta - plan, ra - ta - plan, ra - ta - plan, ra - ta -

- plan, ra - ta-plan, ra - ta-plan, ra - ta - plan, ra - ta-plan, ra - ta-plan, ra - ta - plan, ra - ta-plan, ra - ta-plan, ra - ta -
- plan, ra - ta-plan, ra - ta-plan, ra - ta - plan, ra - ta-plan, ra - ta-plan, ra - ta - plan, ra - ta-plan, ra - ta-plan, ra - ta -

f Tutti.

accell.

- plan, while my watch-word I call, ...
- plan, è mio gri - do d'o - nor, ...

- plan, if for glo - ry and ho -nour we fall, my coun - try vic - -
- plan, la vit - to - ria è suo gri - do d'o - nor, è pa - tria, vit - -

Vls. & Cls.

f Cello., D. Bass & Bssn.

6

ff

. . . . . I . . . call,
. . . . . d'o - - - - nor,

ff

rall. un poco.

- to - rious, our watch - - - word we call. Vi-vandière of the gallant
- to - ria, suo gri - - - do d'o - nor. Vi -van- die - ra del reg - gi -

Tutti.

rall. un poco.

f

She's here! March!
E quà! Marche!

Twentieth, ra -ta-plan, ra - ta - plan, to the front, ra-ta-plan, ra - ta - plan, to the front, ra- ta-plan, ra- ta -
- men- to, ra - ta-plan, ra - ta - plan, en a-vant, ra - ta-plan, ra - ta - plan, en a- vant, ra - ta-plan, ra - ta -

Tnr. & Cello. Vl. Fl.

p

Wind.

The ser-geant of the brave Twentieth, to the front, ra-ta-plan, to the front, ra-ta-plan, ra-ta-
Ser-gen-te del reg-gi-men-to, en a-vant, ra-ta-plan, en a-vant, ra-ta-plan ra-ta-

-plan. He's here! to the front, ra-ta-plan, ra-ta-
-plan. E quà, en a-vant, ra-ta-plan, ra-ta-

p *Str. & Wind.*

-plan, to the front, ra-ta-plan, ra-ta-plan, while my watch-word I
-plan, en a-vant, ra-ta-plan, ra-ta-plan, è mio gri-do d'o-

f

-plan, to the front, ra-ta-plan, ra-ta-plan, if for glo-ry and honour we fall, our
-plan, en a-vant, ra-ta-plan, ra-ta-plan, la vit-to-ria è suo gri-do d'o-nor, è

Vls. & Cls.

Tutti. *f* *Bssn. Cello & D. Bass.* *f*

call, ... I
-nor, ... d'o- - - -

coun-try vic-to-rious, our watch-word we
pa-tria, vit-to-ria, suo gri-do d'o-

Tutti. *ff*

call, my coun-try vic-to-rious, my coun-
-nor, è pa-tria, vit-to-ria, è pa-

call, our country vic-to-rious, our watchword we call, our country vic
-nor, è pa-tria, vit-to-ria, suo gri-do d'o-nor, è pa-tria vit-

8va

p *ff* *p*

- try vic-to - - - - - - - - - - rious, my
- *tria vit-to - - - - - - - - - - ria, è*

- to-rious our watch-word we call, our
- *to-ria, suo gri - do d'o - nor, è*

8va.

ff

coun - try, my watch - word I call, my coun - - try vic-to - - -
pa - tria, mio gri - do d'o - nor, è pa - - - tria, vit-to - - -

p

coun - try, our watch - word we call, rataplan, ra-ta-plan, rataplan, ra-ta -
pa - tria, suo gri - do d'o - nor, rataplan, ra-ta-plan, rataplan, ra-ta -

Vl. & Fl.

p

Wind.

- rious, my coun - - - try vic-to - - - - - - - - -
- *ria, è pa - - - tria, vit-to - - - - - - - - -*

f

- plan, ra-taplan, ra-ta-plan, ra-taplan, ra-ta - plan, our
- *plan, ra-taplan, ra-ta-plan, ra-taplan, ra-ta - plan, è*

Tutti.

ff

- rious, my watch - word I call, I call, I
- *ria, mio gri - do d'o - nor, d'o - nor, ah*

coun - try, our watch - word we call, our coun - - try, vic - to - - -
pa - tria, suo gri - do d'o - nor, è pa - - tria, vit - to - - -

8va

call, I call, vic - to - - - - - - - - -
si, d'o - nor, vit - to - - - - - - - -

tr tr

- rious, our coun - - - try vic - to - - rious, ra - ta-plan, ra - ta-plan, ra - ta -
- *ria, è pa - - - tria, vit - to - - ria, ra - ta-plan, ra - ta-plan, ra - ta -*

8va

ff Tpts.

- - - - - - rious.
- - - - - - *ria.*

- plan, plan.
- *plan, plan.*

Tutti.

8va

Recitative.

Voice.

Piano.

Sulpizio.

Now be se - rious a mo-ment, I have some-thing to tell you; we can
Ho pia - cer d'es - ser te - co sen - za al - cun te - sti - mo - nio; per - chè ap -

Cello & D. Bass.

here speak at ease without in-ter-rup-tion. I am all ear. You're quite grown up now, hand-some, and we are all a -
- pun - to bi - so - gno ho di par - lar - ti. Ec-co-mi quà. Tu vie - ni gran - de, bel - la, e ne-ces-sa-rio

Maria. Sulpizio.

- greed you must take a hus-band. Oh, ne - ver mind that. And why not? can it be
è che tu ti ma - ri - ti. Oh! ciò non pre - me. Non pre - me? è dun - que

true then, when our troop was en-camp'd a - mong the moun - tains, you were seen in con - ver -
ve - ro che nell' ul - ti - mo no - stro ac-cam - pa - men - to t'han sor - pre - sa in col -

Maria. Sulpizio. Maria.

- sa - tion—With a youth brave, and handsome? I own it, free - ly. And who was he? A young Ty - ro - lean, so
- lo - quio—Con un bel giò - vi - not - to? è ve - ro, ve - ro. E chi e - ra? Un Ti - ro - le - se gen -

Sulpizio. Maria.

good, so gen - tle, and who sav'd me from dan-ger. From dan - ger? what mean you? You must
- til— gar - ba - to a cui deg - gio la vi - ta? La vi - ta? e co - me? Sap - pi

Chorus (*behind the scenes*). Sulpizio.

know. Come on, then! What the deuce is the matter? What's the meaning of all this infernal clat - ter?
che— Cam - mi - na. Co - sa dia - vo - lo è sta - to— co - sa è que - sto fra - cas - so in - demo - nia - to?

Same score (Side Drum added).

Allegro.

(*Tonio is dragged in by soldiers.*)

CHORUS.

TENORS.

Come on! Come on! T'es - cape us in vain you
An - diam! An - diam! Il bra - vo non c'è da

CORPORAL (*with the Basses*).

Come on! Come on! T'es - cape us in vain you
An - diam! An - diam! Il bra - vo non c'è da

PIANO.

Allegro.

fp *Vl.* *Str. & Cls.*

Obs. Bssns. sustain.

TONIO.

Good sol - diers, soft - ly, soft - ly, you are mis -
Si - gno - ri, pia - no, pia - no, con buo -na

try! Come on! T'es - cape us in vain you
far. An - diam! Il bra - vo non c'è da

try! Come on! T'es - cape us in vain you
far. An - diam! Il bra - vo non c'è da

cresc.

Hns. & Tpts.

- ta - ken. No need to drag me, for I can
gra - zia. ho buo - ne gam - be so cam - mi -

try, we know and pu - nish each trai - tor
far tu qui ve - ni - sti per e - splo -

Tutti.

MARIA.

walk. Oh amazement! 'Tis Tonio! Nay, stay awhile. 'Tis he!
- nar. Che mai ve-do! è d'es-so! Fer - ma-te - vi! è lui!

(to Sulpizio.)

SULPIZIO.

Lead him off to the guardhouse. The de - vil! Is that your young Ty -
Con-du-ce-telo al-tro-ve. Davve - ro! il gio-vin Ti - ro -

spy.
- rar.

Recit.

Str. *p*

MARIA.

What-e-ver brought you here?
E che vi gui - da a noi?

TONIO.

Ah! it is rapture e'en thus to meet thee! How canst thou
Ah! pel mio co - re qua - le tra - spor-to! E mel chie -

- ro-lean?
- le - se?

Andante mosso.

ask me? Thee I seek, thee on-ly.
de - te? Non ci sie - te vo - i?

CHORUS (*surrounding Tonio*).

Of se - di - tion we've a sus-pi - cion, and ar -
Il bric - co - ne e u - no spi - o - ne qui ve -

Of se - di - tion we've a sus-pi - cion, and ar -
Il bric - co - ne e u - no spi - o - ne qui ve -

f Wind. *p* Str. Cl. Bssns. & Hns.

- rest thee as a spy; for a pea - sant 'tis un - plea-sant, but the law thou'lt not de -
- nu - to ad e - splo - rar ei ci ha of - fe - si mai fran - ce - si non si la - scian so - pra -

- rest thee as a spy; for a pea - sant 'tis un - plea-sant, but the law thou'lt not de -
- nu - to ad e - splo - rar ei ci ha of - fe - si mai fran - ce - si non si la - scian so - pra -

fp

Più allegro. MARIA.

Nay, but hear me, my good com-pa-nions, ah, your hear-ing, don't de -
Deh miei ca - ri un so - lo i-stan - te m'a - scol - ta - te per pie -

- fy, vain re - sis - tance, vain re - sis - tance, as a trai - tor thou must die, . .
- far, e un bric - co - ne pe - tu - lan - te ed a mor - te si trar - rà . .

- fy, vain re - sis - tance, vain re - sis - tance, as a trai - tor thou must die, . .
- far, e un bric - co - ne pe - tu - lan - te ed a mor - te si trar - rà . .

Tutti. *f*

RECIT.

- ny, Heaven! To death would ye lead him, him who sav'd me from
- tà, Co- me, a mor - te co - lu - i che mi sal - vo la

. . . as a trai - tor thou must die, thou must die.
. . . ed a mor - te si trar-rà, si trar-rà

. . . as a trai - tor thou must die, thou must die.
. . . ed a mor - te si trar-rà, si trar-rà.

pe - ril?
vi - ta?

SULPIZIO.

She tells you tru - ly.
Il ve - ro ha det - to.

(They release him.)

What pe - ril? Well, if it be so, up-on my life we'll spare him!
Che co - sa? E un al -tro con - to, e non mor-rà, co - spet - to!

What pe - ril? Well, if it be so, up -on my life we'll spare him!
Che co - sa? E un al - tro con - to, e non mor-rà, co - spet - to!

Str. trem.

fp Hns. & Bssns. sustain.

No. 5. ACCOMPANIED RECIT. AND ARIA.—"'TIS KNOWN TO ALL."

Larghetto.
MARIA.

Once by a gid - dy tor - rent, as o'er I stepp'd, I fell; that day he
D'un pre - ci - pi - zio in fon - do io m'e - ra per ca - der, ei m'ha sal -

p Str. trem.

Allegro.

CORPORAL.

sav'd me, at the risk of his own life. Now will ye claim him as your vic - tim? No, in -
- *va - ta, e - spo-nen - do i suoi gior - ni! Vo - le - te a - des - so ch'ei pe - ri - sca? No dav -*

Allegro.

Str.

f

- deed. No in - deed. If he did that, he's a ca - pi - tal fel - low, come, let's be
- *ver. No dav - ver. S'el-la è co - si mio bra-vo ca-me - ra - ta, sii no -stro a -*

CHORUS.

No, in-deed, no, in -deed.
No dav -ver, no dav - ver.

No, in-deed, no, in - deed.
No dav- ver, no dav - ver.

f

TONIO.

comrades! With pleasure! (That is the on - ly me-thod I can think of at present, to stay near my
- *mi - co. E il vo - glio. (Che me-glio po-trò al - lo - ra trat- te - ner - mi con le - i, che l'al - ma a -*

f

SULPIZIO.

an - gel.) Now lis-ten, we all to -day will ce - le-brate him who has sav'd our daughter; pledge him with
- *do - ra!) Or vi - a, per fe- steg-gia-re il sal- va - tor del - la fi- gliuo- la no - stra, be-viam, trin -*

p

joy, our new companion's health!
- *chiam al suo li - be - ra - tor!*

Pass round the rum, this is a joyful
In - gi- ro il Rhum, è fe-sta di fa -

Let's pledge our new companion's health!
Trin-chiam al suo li - be - ra - tor!

Let's pledge our new companion's health!
Trin-chiam al suo li - be - ra - tor!

f.

ga - - - th'ring!
- *mi - - - glia!*

Let us drink to fair Bavaria,
Si be - viam al - la Baviera,

This is a joyful ga - 'thring!
E fe-sta di fa - mi - glia!

This is a joyful ga - th'ring!
E fe-sta di fa - mi - glia!

TONIO.

that is a toast will please you.
che di-ver-rà tua pa - tria.

No, no, by Heaven, rather in pieces I'd dash my glass. I drink to
Ah nò, giam-ma - i, rom-po piu-to- sto il mio bic - chier, vi - va la

The madman!
E pazzo!

The madman!
E pazzo!

SULPIZIO.

France, and you, my gallant comrades! That was well said! That was well said! To France, and to thy
Francia, e i nuo - vi a - mi - ci mie - i! Al - la Francia, al - la Francia, e i tuoi no - vel - li a-

That was well said! That was well said! To France, and to thy
Al - la Francia, al - la Francia, e i tuoi no - vel - li a-

That was well said! That was well said! To France, and to thy
Al - la Francia, al - la Francia, e i tuoi no - vel - li a-

Wind. *Str.*

(to Maria.)

comrades. And that our pleasure may be perfect: sing us, Ma - ri - a, your own es - pe - cial dit - ty, it is our
mi - ci! Per-chè la fe-sta sia com -ple-ta can-ta,o Ma - ri - a, la no-stra ron-da u - sa - ta, del Reg-gi -

comrades.
mi - ci!

comrades.
mi - ci!

f

fav'rite, ne'er do we tire to hear it.
mento è la can-zon più gra - ta.

CHORUS. *Andante.*

Let us hear, let us hear, be si - lent!
A-scol-tiam, a-scol -tiam, si - len - zio!

Let us hear, let us hear, be si - lent!
A-scol-tiam, a-scol -tiam, si - len - zio!

p Andante. *Tnr. Cello. & Bass.*

MARIA.

a piacere.

Ah! . . . . . 'Tis known to all, o - ver the land, our gallant
Ah! . . . . . Lo di - ce o-gnun, cia-scun lo sa, è il Reg - gi -

Tutti. *Str.* *p*

f Marcia.

Twentieth none can with - stand. At e-v'ry inn throughout the town, cre - dit and
- men - to ch'e - gual non ha. Il so- lo a cui cre - den - za fa o - gni ta -

p

wel-come meet our re-nown. Our gal- lant Twentieth, wher- e'er they go, to husbands and
- ver - na del - la cit - tà. Il Reg - gi - men - to che o-vun-que an-dò, ma-ri - ti e a -

rall. p

lo - vers bring fear and woe. While la-dies smile we heed no one's frown, ah! There they
- man - ti di - sa - ni - mò, ma ben su - pre - mo del - la bel - tà, ah! E - gli è

rall.

p

Vivace.

are, there they are, there they are, all say, there they are, there they are, e - v'ry
là, e - gli è là, e - gli è là, dav - ver, e - gli è là, e - gli è là, pro - prio

Fl. & Vl.

p Vivace. Cls. & Bssns. p

f

heart is gay, there they are, there they are, there they are, none with the
là, dav - ver, e - gli è là, e - gli è là, pro - prio là, quel ven - tu -

Piccolo & Cl. Str.

f p p fp

Twentieth on earth can com - pare, none with the Twentieth on earth can com - pare.
- ne - si - mo ch' e - gual non ha, quel ven - tu - ne - si - mo ch' e - gual non ha.

or

f Tutti. Hns. & Bssn.

TONIO.

There they are, there they are, there they are, all say, there they are, there they are, e - v'ry
E - gli è là, e - gli è là, e - gli è là, dav - ver, e - gli è là, e - gli è là, pro - prio

SULPIZIO.

all say,
Dav - ver,

TENOR.

There they are, there they are, there they are, all say, there they are, there they are, e-v'ry
E - gli è là, e - gli è là, e - gli è là, dav - ver, e - gli è là, e - gli è la, pro - prio

BASS.

all say,
Dav - ver,

8va

f Tutti.

heart is gay, there they are, there they are, there they are! Who with the
là, dav - ver, e - gli è là, e - gli è là, pro - prio là, quel ven - tu -

is gay, there they are, there they are, there they are! Who with the
dav - ver, e - gli è là, e - gli è là, pro - prio là, quel ven - tu -

heart is gay, there they are, there they are, there they are! Who with the
là, dav - ver, e - gli è là, e - gli è là, pro - prio là, quel ven - tu -

is gay, there they are, there they are, there they are! Who with the
dav - ver, e - gli è là, e - gli è là, pro - prio là, quel ven - tu -

8va

Twentieth on earth can com - pare, who with the Twentieth on earth can com - pare?
- *ne - si - mo ch'e - gual non ha, quel ven - tu - ne - si - mo ch'e - gual non ha.*

Twentieth on earth can com - pare, who with the Twentieth on earth can com - pare?
- *ne - si - mo ch'e - gual non ha, quel ven - tu - ne - si - mo ch'e - gual non ha.*

Twentieth on earth can com - pare, who with the Twentieth on earth can com - pare?
- *ne - si - mo ch'e - gual non ha, quel ven - tu - ne - si - mo ch'e - gual non ha.*

Twentieth on earth can com - pare, who with the Twentieth on earth can com - pare?
- *ne - si - mo ch'e - gual non ha, quel ven - tu - ne - si - mo ch'e - gual non ha.*

8va.

TONIO.

Here's long life to the Twenti-eth, here's long life to the Twen-ti - eth! Be si - lent, be
Vi - va il ven - tu - ne - si - mo, vi - va il ven - tu - ne - si - mo! Si - len - zio, si -

f *Str.*

SULPIZIO *(to Tonio).*

si - lent!
- *len - zio!*

MARIA.

So ma - ny bat - tles now they have won, that e'en to our
Tan - te bat - ta - glie ei gua - da - gnò, che il no - stro Au -

Tempo 1mo. Cls. Hns. & Bssns.

rall. *p* *p*

Sov'-reign their fame has gone, and e-v'ry sol - dier who joins our corps, may be Field-
- *gu - sto già de - cre - tò ch' o - gni sol - da - to, se scam - po a - vrà, gran Ma - re -*

- mar-shal ere all be o'er. There-fore the Twen-tieth, past all de-ni-al, stands first in
- scial-lo no - mi-ne-rà. Per - chè gli è que - sto, il Reg-gi-men-to più vin - ci -

Wind & Str. pizz.

rall.

ho-nour, 'tis va-liant as loy-al, one sex may fear, the o-ther a-dores . . . . . it. There they
- to - re più bel-lo at-ten-to, che un ses - so te - me che l'al-tro a-do - - - - ra. E-gli è

rall. rall. Str. arco.

p

are, there they are, there they are, all say, there they are, there they are, e-v'ry
là, e-gli è là, e-gli è là, dav - ver, e-gli è là, e-gli è là, pro-prio

Vl. & Fl.

p Vivace.

Cls. & Bssns.

f p

heart is gay, there they are, there they are, there they are, none with the
là, dav - ver, e-gli è là, e-gli è là, pro-prio là, quel ven - tu -

Piccolo & Cl. Str.

f p ff

Twen-tieth on earth can com-pare, none with the Twentieth on earth can com-pare.
- ne - si - mo ch'e-gual non ha, quel ven-tu - ne - si - mo ch'e-gual non ha.

f Tutti. Hns. & Bssn.

Tonio (*with Tenors*).

There they are, there they are, there they are, all say, there they are, there they are, e-v'ry
E - gli è là, e - gli è là, e - gli è là, dav - ver, e - gli è là, e - gli è là, proprio

Corporal *and* Basses (*with Sulpizio*).

Sulpizio.

There they are, there they are, there they are, all say,
E - gli è là, e - gli è là, e - gli è là, dav - ver,

Tutti.

8va.

Maria.

None with the Twentieth on
Quel ven - tu - ne - si - mo

heart is gay, there they are, there they are, there they are, none with the Twentieth on
là, dav - ver, e - gli è là, e - gli è là, pro - prio là, quel ven - tu - ne - si - mo

is gay, there they are, there they are, there they are, none with the Twentieth on
dav - ver, e - gli è là, e - gli è là, pro - prio là, quel ven - tu - ne - si - mo

8va.

earth can com-pare, none with the Twentieth on earth can com-pare, no no no, none can com-
ch' egual non ha, quel ven - tu - ne - si - mo ch' egual non ha, e - gli è là, e - gli è

Tonio.

earth can com-pare, none with the Twentieth on earth can com-pare, no no no, with the
ch' egual non ha, quel ven - tu - ne - si - mo ch' egual non ha, e - gli è là, e - gli è

earth can com-pare, none with the Twentieth on earth can com-pare, no no no, with the
ch' egual non ha, quel ven - tu - ne - si - mo ch' egual non ha, e - gli è là, e - gli è

earth can com-pare, none with the Twentieth on earth can com-pare, no no no, with the
ch' egual non ha, quel ven - tu - ne - si - mo ch' egual non ha, e - gli è là, e - gli è

8va.

- pare, no no no! Vi - - - va! none can . . . .
là, pro - prio là. Vi - - - va! Ch'e - gual . . . .

Twen - ti - eth none can com - pare! none can . . . .
là, pro - prio là, pro - prio là. Ch'e - gual . . . .

Twen - ti - eth none can com - pare! none can . . . .
là, pro - prio là, pro - prio là. Ch'e - gual . . . .

Twen - ti - eth none can com - pare! none can . . . .
là, pro - prio là, pro - prio là. Ch'e - gual . . . .

8va 8va

ff

(A drum is heard rolling in the distance.)

com - - - - - - - - - pare!
non . . . . ha!

com - - - - - - - - - pare!
non . . . . ha!

com - - - - - - - - - pare!
non . . . . ha!

com - - - - - - - - - pare!
non . . ha!

8va

No. 6. RECITATIVE AND CHORUS.—"HARK HOW THE DRUMS ARE ROLLING."

VOICE. PIANO.

SULPIZIO.

Now all go to your quarters, it is the roll-call; come, boys, no loit-'ring, o-bey the re-gu-
E l'o-ra dell' a-pel-lo; andiam, fi-gliuo-li, è non si scher-zi con il Re-go-la-

TONIO.

(Would they but leave us!)
(Oh! se ne van-no!)
(to Tonio.)

-la-tions! And you, good youngster, now be off.
-men-to. E tu, ra-gaz-zo, via di quà.

Str. *Allegro.* *f*

MARIA (*with spirit*).

I claim him as my pris'ner, and I will ans-wer for him.
Ri-man mio pri-gio-nie-ro, di lui noi ri-spon-dia-mo.

SULPIZIO (*aside to Maria*).

Nay, but
Ma non

2nd Vl. *p*

(Sulpizio makes a sign to two Grenadiers, who accompany Tonio across the mountain.)

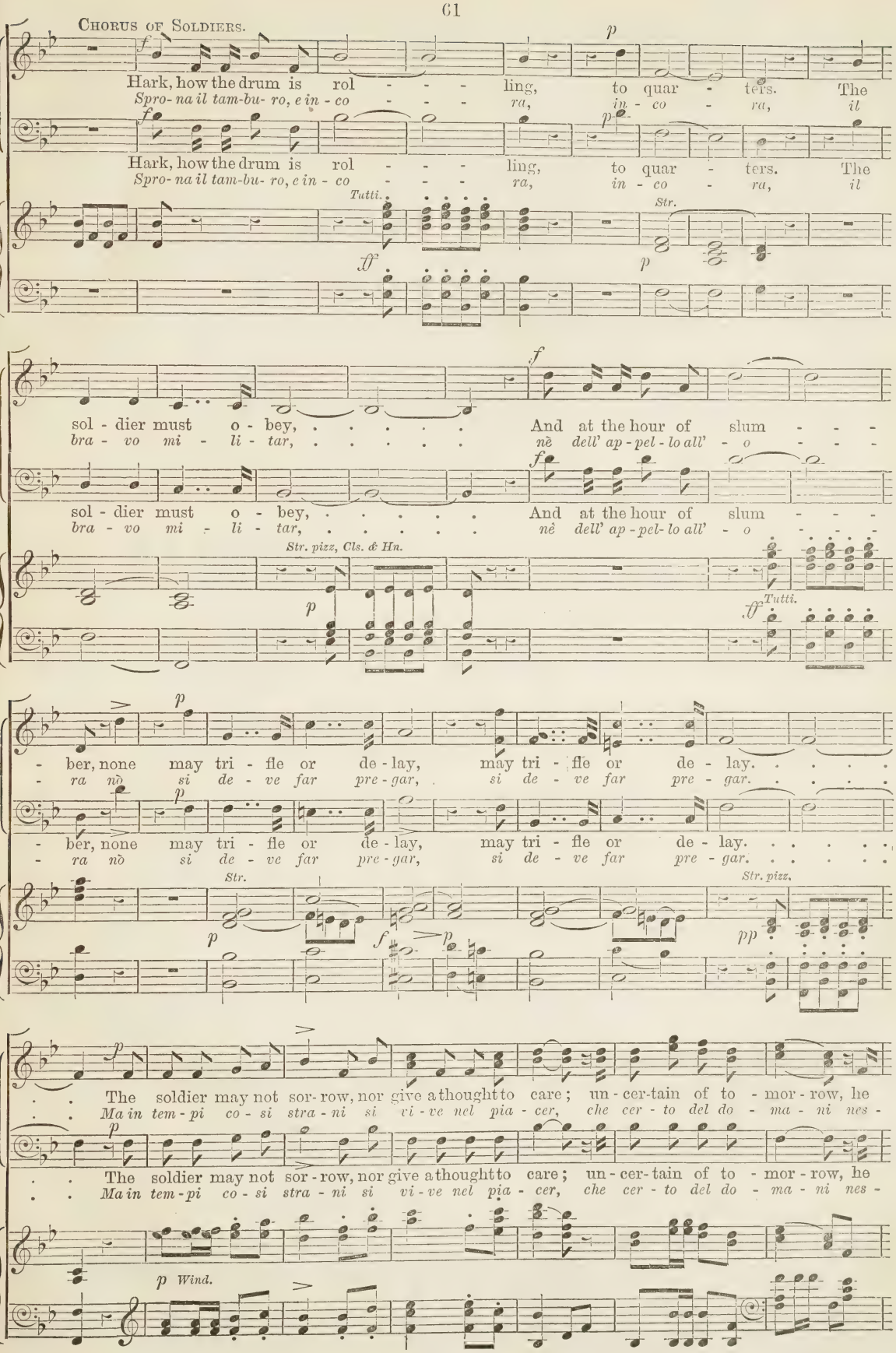
(to Tonio.) *Vivace.*

I wont, lit-tle gip-sy! A-way now! A-way now!
i-o, bric-con-cel-la! An-dia-mo, an-dia-mo.

1st Vl. *Vivace.* *f*

Tpts. in B flat.

Bssn. & Cello.


Chorus of Soldiers.
Hark, how the drum is rol - - - ling, to quar - ters. The
Spro- na il tam-bu- ro, e in - co - - - ra, in - co - ra, il
Hark, how the drum is rol - - - ling, to quar - ters. The
Spro- na il tam-bu- ro, e in - co - - - ra, in - co - ra, il
Tutti.
Str.
sol - dier must o - bey, ... And at the hour of slum - - -
bra - vo mi - li - tar, ... nè dell' ap - pel - lo all' - o - - -
sol - dier must o - bey, ... And at the hour of slum - - -
bra - vo mi - li - tar, ... nè dell' ap - pel- lo all' - o - - -
Str. pizz, Cls. & Hn.
Tutti.
- ber, none may tri - fle or de - lay, may tri - fle or de - lay. . . . .
- ra nò si de - ve far pre - gar, si de - ve far pre - gar. . . . .
- ber, none may tri - fle or de - lay, may tri - fle or de - lay. . . . .
- ra nò si de - ve far pre - gar, si de - ve far pre - gar. . . . .
Str.
Str. pizz.
. . The soldier may not sor- row, nor give a thought to care; un - cer-tain of to - mor - row, he
. . Ma in tem - pi co - si stra - ni si vi - ve nel pia - cer, che cer - to del do - ma - ni nes -
. . The soldier may not sor - row, nor give a thought to care; un - cer-tain of to - mor - row, he
. . Ma in tem - pi co - si stra - ni si vi - ve nel pia - cer, che cer - to del do - ma - ni nes -
Wind.

lives to do and dare; the sol-dier may not sor - row, nor give a thought to care, un - cer-tain of to -
- sun si puo te - ner; in tem - pi co - si stra - ni si vi - ve nel pia - cer che cer - to del do -

lives to do and dare; the sol-dier may not sor - row, nor give a thought to care, un - cer-tain of to -
- sun si puo te - ner; in tem - pi co - si stra - ni si vi - ve nel pia - cer che cer - to del do -

f

- mor-row, he lives to do and dare. Hark, how the drum is rol - - - - ling, the
- ma - ni nes - sun si puo te - ner. Spro-na il tam-buro, e in-co - - - - ra il

- mor-row, he lives to do and dare.
- ma - ni nes - sun si puo te - ner.

8va. Str. ff ff Wind. Str. p

sol-dier must o - bey, may tri - fle
bra - vo mi - li - tar, Si de - ve

f

Nor at the hour of slum - - - - ber, may tri - fle
Nè dell' ap - pel - lo l'o - - - - ra Si de - ve

ff Wind. Str. pizz. p ff Tutti.

p

or de-lay. The sol-dier may not sor - row, nor give a thought to care, heedless of to -
far pre-gar. Ma in tem-pi co - si stra - ni si vi - ve nel pia - cer, cer - to del do -

p

or de-lay. The sol-dier may not sor - row, nor give a thought to care, heedless of to -
far pre-gar. Ma in tem-pi co - si stra - ni si vi - ve nel pia - cer, cer - to del do -

Tpts. Wind. Vl.

p

1st Tenor.

- mor-row, he lives to do and dare, the sol-dier may not sor - row, nor give a thought to
- *ma - ni nes - sun si può te - ner in tem - pi co - sì stra - ni si vi - ve nel pia -*

2nd Tenor.

- mor-row, he lives to do and dare, the soldier may not sor - row, nor give a thought to
- *ma - ni nes - sun si può te - ner in tem-pi co - sì stra - ni si vi - ve nel pia -*

- mor-row, he lives to do and dare, the soldier may not sor - row, nor give a thought to
- *ma - ni nes - sun si può te - ner in tem-pi co - sì stra - ni si vi - ve nel pia -*

f

care, un - cer - tain of to - mor-row, he lives to do and dare, always un - cer - - -
- *cer che cer - to del do - ma - ni nes - sun si può te - ner dell' in - do - ma - - -*

f

care, un - cer - tain of to - mor-row, he lives to do and dare, al - ways un -
- *cer, che cer - to del do - ma - ni nes - sun si può te - ner, dell' in - do -*

f

care, un - cer - tain of to - mor-row, he lives to do and dare, al - ways un -
- *cer, che cer - to del do - ma - ni nes - sun si può te - ner, dell' in - do -*

f Tutti.

- tain of e-v'ry mor - - row, the sol - dier lives to do and dare, the sol - dier
- *ni dell in - do - ma - - ni nes - sun, nes - sun si può te - ner nes - sun, nes -*

- cer - tain, the sol-dier lives, ... he
- *ma - ni, dell' in - do - man, ... nes -*

- cer - tain, the sol-dier lives, the sol - dier lives to do and dare, the sol - dier
- *ma - ni, dell' in- do - man nes - sun, nes - sun si può te - ner, nes - sun, nes -*

8va

lives to do and dare, al-ways un - cer - - tain of e-v'ry mor - - -
- sun si può te - ner dell' in-do - ma - - ni, dell' in-do - ma - - -

lives to do and dare, al-ways un - cer - tain, the sol-dier
- sun si può te - ner dell' in-do - ma - ni, dell' in-do -

lives to do and dare, al-ways un - cer - tain, al-ways un -
- sun si può te - ner dell' in-do - ma - ni, dell' in-do -

8va

f

- row, the soldier lives to do and dare, the soldier lives
- ni nes - sun si può te - - ner, nes - - sun si può te - ner,

lives, the soldier lives to do and dare, the soldier lives
- man nes - sun si può te - - ner, nes - - sun si può te - ner,

- cer - tain, the soldier lives to do and dare, the soldier lives to do and dare, the soldier lives
- ma - ni, nes-sun si può, nes-sun si può no no te - ner, no no nes - sun si può te - ner,

8va

f

to do and dare, to do and dare,
si può te - ner, no no te - ner,

f

to do and dare, to do and dare,
si può te - ner, no no te - ner,

f

to do and dare, to do and dare,
si può te - ner, no no te - ner,

8va Str. 8va Tutti.

f

1st & 2nd Tenors.

to do and dare, the sol - dier lives to do and dare, the sol - dier
no no te - ner, nes - sun, nes - sun si può te - ner, nes - sun, nes -

to do and dare, the sol - dier lives to do and dare, the sol - dier
no no te - ner, nes - sun, nes - sun si può te - ner, nes - sun, nes -

8va

Tutti.

(*Exeunt.*)

lives to do and dare.
- sun si può te - ner.

lives to do and dare.
- sun si può te - ner.

8va

pp Str.

Cis.

perdendosi.

Hns. *Hns.* *D. Bass.* *Hn.* *D. Bass.*

Cello. pizz. *D. Bass pizz.*

No. 7. RECITATIVE AND DUET.—"I LOVE THEE."

VOICE. PIANO.

MARIA. *Allegro.*

So by main force they've borne him from my presence! And I was fondly
A vi - va for - za l'han con - dot - to vi - a! Ed io, che pur vo -

Allegro. *Vl. & Tnr.*

ho-ping— Ah, my poor To - nio! 'Twas but to see me you have expos'd your life to mor-tal
- le - a— Po - ve - ro To - nio, sol per ve - der - mi e - spo- se i gior - ni suoi a cer - ta

Str. trem.

danger!
mor-te!

Allegro. *f*

TONIO *(enters running).* MARIA.

Oh Heaven! See me be - fore you! You here, so soon!
Oh ciel! Ec - co- mi a vo - i! Co - me, di già!

f

TONIO.

You scarcely can have thought I came here for those rough fellows' conver - sa-tion! At a turn in the
Cre - dea- no che ve - nu - to fos - si per con - ver - sar con quei bei mu - si? Al - la pri-ma vol -

p

path - way I ran like lightning, while the Ser- jeant was roaring to the res-cue! MARIA. My
- ta - ta, gam - be, a - ju - to! Il Ser-gen - te gri - da - va co-me un or - so. Mio

f *p*

TONIO. MARIA. TONIO.

fa-ther! (Oh block-head!) No, I thought the o - ther— My fa-ther, too— But the
pa - dre! (Oh dia - vol!) No, quell' al - tro ap - pres - so. Pa - dre mi è pur. No, il

MARIA. TONIO.

grey - beard? Yes, he's my fa-ther. Come now, Ma - ri - a, let's have an un - der -
vec - chio. E pa - dre i - stes - so. Di - co, Ma - ri - a, fer - mia - mo - ci un mo -

p

MARIA.

- stan-ding, the whole u - ni - ted Reg'-ment can't be your fa-ther? You've said it! Our gallant
- men - to, a - ve - te voi di pa - dri un reg - gi - men - to? Ap - pun - to! Il reg - gi -

p

TONIO.

Reg'ment is my fa - ther a - dop - tive. At last a light be - gins to dawn on the
- men - to è mio pa - dre a - dot - ti - vo. Al - lo - ra po - i cam-bia a - spet - to la

p

MARIA.

mat - ter. Will you tell me af - ter our fare - well meet - ing, why came you
co - sa. Per - chè ma - i, do - po l'e - stre - mo ad - di - o, se - guir - mi an -

TONIO.

hi - ther? Oh what a ques - tion! Have you the heart to ask me? It is be - cause with -
- co - ra? Oh quest' è bel - la! E voi me lo chie - de - te! Per - chè sen - za di

a tempo.

Andante.

p

- out thee of life it - self I'm wea - ry! Be - cause— can you not guess it? Ah, I
vo - i più vi - ve - re non bra - mo! Per - chè, non lo ca - pi - te? Per - chè

ff

No. 8.

DUET.—"AH! DO YOU LOVE ME."

(Same score as before) Clarionets in B flat, Horns in E flat & B flat, Trumpets in C, Kettle Drums in C & G.

VOICE. PIANO.

TONIO. love thee. *v'a - mo!*

MARIA. Ah! do you love me? *Che! voi m'a - ma - te?*

TONIO. Oh can you doubt it? *Non mel chie - de - te?*

Recit. *ff* *Tutti.* *ff* *f*

RECIT. Oh hear me, *U - di - te,* Oh hear me ere you re - ject me! *u - di - te, poi de - ci - de - te.*

MARIA. I will, Say *Ve-diam, u -*

f *p Str.* *p*

on, I will hear and de - cide. *- diam, a - scol - tiam, giu-di - chiam.*

TONIO. From that sweet hour for e - ver *Da quell' i - stan - te che sul mio*

a tempo. *a tempo.*

trea - sur'd, when in my arms you a moment res - ted, no joy hath pow - er, no thought is *se - no, iò vi rac - col - si smar-ri-ta ap - pien, . . l'im-ma - gin vo - stra dol - ce e vez -*

Vl.

MARIA. plea - sant, I can see nought but thy i - mage blest. *- zo - sa non mi dà po - sa la not - te e il dì.* But, young man, this is but *Ma si - gnor, quest' è un ri -*

pp *Wood.*

TONIO. *rall.*

mem - 'ry, on - ly mem - 'ry and nothing more. Ah no no, 'tis not so, hear me, dearest, and I'll
- *cor - do, un ri - cor - do, e nul-la più. No no no, no no no, at - ten - de - te, c' è di*

Cello. *Vls.*

MARIA.

show it is not mem-'ry, but something more. I will, say on, I will
più, sì, sì, mia ca - ra, oh c' è di più! Ve - diam, u - diam, a - scol -

Str. *p* *f* *Tutti.* *p* *Str. pizz.*

TONIO.

hear and de - cide. For home and country I once had perish'd; My friends be -
- *tiam, giu-di- chiam. Il bel sog - gior - no de' tem-pi an - da - ti, i miei com -*

p Str. arco.

- lov'd, long so dearly che-rish'd, for thee, Ma - ri - a, are all for - sa - ken, I'd leave them all now without a
- *pa - gni cotanto a - ma - ti, per voi, Ma - ri - a, fin d'or lo sen - to, sen - za tor - men - to po-trei la -*

Vl.

MARIA.

pang. Such in - dif-fer-ence is shame - ful, I'm shock'd to hear it, such in-dif- fer-ence is
- *sciar. Ma u-na ta-le in-dif - fe - ren - za, io ve l' ac - cer - to, è col-pe - vo - le dav -*

pp Wood.

TONIO.

shame - ful, that I never could forgive. And when from thee I was forc'd to lan - guish, my life grew
- ve - ro, è col-pe - vo - le dav-ver. E fi - nal - men - te da voi lon - ta - no mal sop - por -

Str.

Hns. Cello & Bssn. sustain.

accel. un poco.

hate - ful be-reft of faith, and to es - cape from my load of an - guish, I brav'd, to
- tan - do la vi - ta oi - mè, sfi - dar io vol - li su que - sto pia - no la mor - te i -

MARIA.

Ah yes, I know!
Ah lo so ben!

see thee, a shame - ful death! to es - cape, to es - cape from the
- stes - sa, ma al vo - stro piè, sì la mor - te, la mor - te sfi -

cresc.

'twas for me, 'twas for me, well I know!
è un mar-tir ben cru - del io lo so.

rall.

load of my an - guish, with joy I brav'd e'en a shameful death, but to be -
- da - - re io vol - li, mal sop-por - tan - do la vi-ta oi - mè, da voi lon -

accel.

rall.

sempre f *rall.* MARIA.

- hold . . . thee! When one loves the o - ther dear-ly, one thinks, good sir, for their
- ta - - - - no. *Quan - do s'a - man le per - so - ne, mio bel si - gnor, si con-*

Tutti. *f sempre.* *rall. p Str.*

sake, . . of life, not of dy - ing. You un - der - stand me? You do?
- - *ser - va - no i suoi gior - ni, ha ben ca - pi - to si - gnor?*

Allegretto. *p*

So ten - der an a - vow - al sets ev' - ry doubt a - side, se -
A con - fes - sion si ar - den - te il mi - se - ro mio cor con-

Allegretto. *Vl. arco.* *p Str. pizz.* *p*

TONIO.

- vere has been his tri - al, love will not be de - nied, No no, will not be de-nied! My
- *si - glio più non sen - te che que-sto è ve - ro a - mor, si ve - ro, ve - ro a - mor! A*

Fl. & Ob. *p*

love brooks no de - ni - al, cast ev'-ry doubt a - side, se - vere has been my tri - al, love
con - fes - sion si ar - den- te il te - ne - ro suo cor si mo - stre - rà cle - men- te ai

So tèn - der an a -
A con - fes - sion sì ar -

p

will not be de - nied, not be de-nied.
vo - ti dell' a - mor, sì dell' a- mor.

So ten - der an a -
A con - fes - sion sì ar -

- vow - al sets ev' - ry doubt a - side,
- den - te il mi - se - ro mio cor,

- vow - al sets ev' - ry doubt a - side, sets ev' - ry
- den - te Fl. & Cls. il mi - se - ro suo cor, il te - ne -

p

se - vere has been his tri - al, se - vere has been his tri - al,
con - si - glio più non sen - te, con - si - glio più non sen - te,

doubt a - side, se - vere has been my tri - al, love will not be de - nied, se -
- ro suo cor si mo - stre - rà cle - men - te, ai vo - ti dell' a - mor si

p

p

no no, no no no, no lon-ger, love will not be de-nied, . . love will not be de -
no no, no no no, il co - re, il mi - se - ro mio cor, . . il mi - se - ro mio a -

- vere has been my tri - al, no lon-ger, se - vere has been my tri - al, love will not be de -
mo - stre - rà cle - men - te a' vo - ti, si mi sa - rà cle-men - te, ai vo - ti del mio a -

- - nied.
- - *mor.*

RECIT. *Tempo 1mo.* MARIA.

- - nied. You do not doubt then, that I a-dore you, but you, a - las— You must de -
- - *mor.* *Ch'io v'a-mo, o ca - ra, voi ben ve - de - te, ed a - mo sol? Lo de - ci -*

Tutti. *Str.* *ff* *fp*

TONIO. *Larghetto.*

- - cide that. I will, say on, I will hear and de - cide.
- - *de - te. Ve - diam, u - diam, a-scol - tiam, giu-di - chiam.*

Larghetto. *Str. pizz.* *p Str. arco.*

MARIA.

In joy-ous mood to care a stran-ger, my wayward heart laugh'd at lovers' pains, but now a
Ci- vet-ta un tem - po fe - li-ce e lie - ta, di niun a - man - te sen-tia pie - tà, ma l'al-ma a-

Vl. *pp*

won - drous, an unknown lan - gour, both sweet and sad, . . steals thro' my veins. On war I
- des - so tur- ba-ta e in-quie - ta sa che v'è un al - tra fe - li - ci - tà. La guer-ra a -

TONIO.

Proceed, proceed.
Va ben, va ben.

do - ted, I vow'd destruction on the foe, but in my heart of late I've no - ted, that love, not
- ma - i, la squadra o-stil giu-rai d'o - diar, ma son sin - ce - ra ed og - gi ma i, per un di

p

hate, be - gins to grow. Since that day ne'er for - got, when with a flow - er's
lor degg' io tre - mar. E in un gior - no d'or - ror, che i sen - si in - vi - go -

I like the symptoms.
Di me-glio in me - glio.

fra-grance thou re-call'dst my sense, e'en as I breath'd, I felt thy tears be - dew it, that gen-tle
- ri - va all' o - lez - zar d'un fior, co-sper-so io lo sen-tia del vo - stro pian-to, quel dol - ce

accel. un poco.

flow - er, fondly I have trea - sur'd, and since that hour 'tis fol - ded on my heart, 'tis
fior te - sor pie - no d'in - - can - to, mai da quel gior-no abban - do-nò il mio cor, ab -

Str. trem.

p accel. un poco. *cresc.*

fol - ded on my heart, Ah yes, I love thee! Ah! . . So
- *ban - do - nò il mio cor, Or de - ci - de - - - - te! Ah! . . A*

TONIO.

Ma - ri - - - - a!
Ma - ri - - - - a!

f

Tempo 1mo.

ten - dèr an a - vow - al sets ev' - ry doubt a - side, se - vere has been his
con - fes - sion sì ar - den - te il mi - se - ro mio cor con - si - glio più non

p

Tempo 1mo.

TONIO.

p

tri - al, love will not be de - nied, no no, will not be de - nied! So
sen - te, che que - sto è ve - ro a - mor, sì ve - ro, ve - ro a - mor! A

Fl. & Ob.

ten - dèr an a - vow - al sets ev' - ry doubt a - side, se - vere has been our
con - fes - sion sì ar - den - te il te - ne - ro suo cor si mo - stre - rà cle -

MARIA.

For tri - al, love will not be de - nied. For e - ver u - ni - ted, what
Quest' - men - te ai vo - ti dell' a - mor. Quest' al - ma è ra - pi - ta nell'

e - ver - more u - ni - - ted, what bliss can ri - val ours be - low, thro' life our hearts de - ligh - ted are
a - ni - ma è ra - pi - - ta, nell' e - sta - si d'a - mor, d'a - mor, io per - de - rò la vi - ta, ma

Fl. & Cls.

p

bliss can ri - val ours, for e - ver - more u -
e - sta - si d'a - mor, quest' a - ni - ma è ra -

one in joy and woe, ah yes, our hearts are one, for e - ver - more u -
fi - do al tuo bel cor, ma fi - do al tuo bel cor, quest' a - ni - ma è ra -

p

- ni - ted, what bliss can ri - val ours, . . our hearts de -
- pi - ta nell' e - sta - si d'a - mor, per - der la

- ni - ted, what bliss can ri - val ours, thro' life our hearts de -
- pi - ta nell' e - sta - si d'a - mor, io per - de - rò la

- ligh-ted, are one in joy or woe, in joy or woe, . .
vi - ta ma fi - da al tuo bel cor, al tuo bel cor, . . .

- ligh- ted, are one in joy or woe, in joy or woe, . . .
vi - ta ma fi - da al tuo bel cor, al tuo bel cor, . . .

Vl. & Ob.

f

Ah, . . . thro' life our hearts de - ligh - ted, are one in joy or
ah, . . . io per - de - rò la vi - ta, ma fi - da al tuo bel

f

. . . . . thro' life our hearts de - ligh - ted, are one in joy or
. . . . . io per - de - rò la vi - ta, ma fi - do al tuo bel

ff Tutti.

f

woe, in joy or woe, . . Ah, . . thro' life our hearts de-ligh - ted, are
cor, al tuo bel cor, . . . ah, . . io per - de - rò la vi - ta, ma

f

woe, in joy or woe, Ah, . . thro' life our hearts de -ligh - ted, are
cor, al tuo bel cor, ah, . . io per - de - rò la vi - ta, ma

Fl. & Cl. Vl. Fl. & Cl. Vl.

p ff Tutti.

one in joy or woe, are one in joy, in
fi - da al tuo bel cor, al tuo bel cor, al

one in joy or woe, are one in joy, in
fi - do al tuo bel cor, al tuo bel cor, al

f

joy or woe, in joy or woe, in joy or woe, are one
tuo bel cor, al tuo bel cor, al tuo bel cor, ma fi - -

joy or woe, in joy or woe, in joy or woe, are one
tuo bel cor, al tuo bel cor, al tuo bel cor, ma fi - -

in joy or woe.
- - da al tuo bel cor.

in joy or woe.
- - do al tuo bel cor.

f

Recit. III.—"NOW BY TEN THOUSAND THUNDERS!"

(Enter Sulpizio to the preceding.)

Sulpizio (*seeing Tonio embracing Maria*).

Voice.

Piano.

Now, by ten thousand thunders, is that a-gain my young Ty-ro-lean who just now es-
Cor-po d'u-na spin-gar-da, il gio-vi-not-to Ti-ro-le-se po-co fa scap-

Cello. & D. Bass.

Tonio. Sulpizio.

-cap'd us? I am Ma-ri-a's hus-band. What, you young ras-cal! Ma-ri-a's to be the
-pa-to? Son di Maria lo spo-so. Ah! di-sgra-zia-to! Ma-ri-a pro-mes-sa è

Maria.

wife of the best man a-mongst us. Th'u-ni-ted fa-ther-hood on this one oc-ca-sion is quite mis-
già al più bra-vo di no-i. Per que-sta vol-ta la pa-ter-ni-tà in-te-ra ha fat-to er-

Tonio. Sulpizio. Tonio. Sulpizio.

-ta-ken. Well said, Ma-ri-a. Be si-lent. No, ex-cuse me. One of our men, the bra-vest shall
-ro-re. Bra-va, Ma-ri-a. Si-len-zio. No, si-gno-re. U-no dè no-stri de-ve spo-

Tonio. Sulpizio. Maria.

have her. And what if I were to join your gal-lant Reg-'ment? No. Be sure then,
-sar-la. E s'i-o u-no de' vo-stri di-ven-tas-si? No. Al-lo-ra

Tonio. Sulpizio.

I will mar-ry no one else. (I know what I will do.) Oh you young vil-lain,
nes-sun al-tro spo-se-rò. (So quel che deg-gio far.) Per te, bir-ban-te,

'tis by your means she's prov'd false to her co-lours, bag and bag-gage she de-
que-sta ra-gaz-za pas-sa all' in-i-mi-co con fia-schet-to e ba-

TONIO (*to Maria*). (*Exit; Maria runs*) SULPIZIO.

- serts us! By the pow - ers though, I will break your bones. I'll re-turn here short - ly. That's right,
- *ga - glio! Ma per Bac - co l'os - sa ti rom - pe - rò. Ci ve-drem fra po - co. Tor - na,*

off in an opposite direction.)

do so, I, too, will wait your com - ing. And you, Miss For - ward, what— has she gone
tor - na, t'a - spet - to in que - sto lo - co. E tu, ci - vet - ta— pur se n'è scap -

(*Enter the Countess and Ortensio.*) ORTENSIO. SULPIZIO.

off too? I'll soon find her! Ex - cuse me, pray, good cap - tain. I'm Sergeant! By the powers,
- pa - ta? La tro - ve - rò— Per - do - no, Ca - pi - ta - no. Ser - gen - te! Ma per Bac - co

ORTENSIO. SULPIZIO. ORTENSIO. SULPIZIO.

if they're married— My good cap - tain! Say Sergeant! Well, Ser - geant, I would ask you if— If
se non spo - sa— Ca - pi - ta - no! Ser - gen - te! Ser - gen - te, deb - bo dir - vi che— Che

ORTENSIO. SULPIZIO.

what, sir? If you will grant a fa - vour to this la - dy— Well, let her
co - sa? Che que - sta don - na chie - de per fa - vo - re— Si - len - zio

COUNTESS.

speak. Good sir, I crave your par - don, just now I was a - bout to set off up - on a jour - ney,
tu. Scu - sa - te - mi, si - gno - re: il co - min - cia - to viag - gio io pro - se - guir vo - le - a;

ORTENSIO. SULPIZIO.

but find the roads o - ver all the coun - try full of sol - diers. Of sol - diers. Be qui - et,
ma ri - tro - van - do la vi - a pie - na di sol - da - ti— In - ten - de— Si - len - zio

COUNTESS.

you. I ask you as a fa - vour to send an es - cort, to see us safe as far as to Berkenfeld—
tu— Di ri - tor - nar pro - tet - ta da al - cun de vo - stri al mio ca - stel vi - ci - no de' Ber - kenfeld—

SULPIZIO. COUNTESS. ORTENSIO. SULPIZIO.

to Ber - ken - feld? My Cas - tle. (What- e - ver makes him start so?) Why should that name re -
de' Ber - ken - feld? Ap - pun - to! (Ci fos - ser nuo - vi gua - i!) (Ah qual rap - por - to

COUNTESS.

- mind me of past days, of that good Captain Robert, yet 'twas that Cas - tle. How? What were you say- ing
ma - i es-ser vi può fra il Ca - pi- ta-no Ro - ber - to e que - sto no - me--) Voi Ro - ber - to di - te?

SULPIZIO. COUNTESS.

of Cap -tain Ro - bert? Is't pos - si - ble you knew him? Well not ex - act - ly;
un Ca - pi - ta - no! Il co - nò - sce - ste for - se? S'io lo co - nob - bi;

SULPIZIO.

that is, al - most—I can - not say no; it was my sis - ter. And where is
s'i - o, i - o ve - ra - mèn - te nò; mia suo - ra un gior - no— Dov' è, dov'

COUNTESS.

she? She died! They had been se-cret- ly married, e're Heav'n call'd her, there was an in - fant daughter—
è? Mo - rì! Ma da quel no - do se - gre - to che gli u - ni - va, u - na fi-gliuo - la nac - que—

SULPIZIO. COUNTESS. SULPIZIO.

And her name's Ma-ri - a! The jew - el, and the glo -ry of the Reg'ment! Lives she? For cer-tain! She's
E Maria si chiama! La per - la, la vir - tù del reg - gi - men-to! Vi - ve? Se vi - ve? E

COUNTESS. SULPIZIO. COUNTESS. SULPIZIO.

here! Hea-ven! Oh what plea-sure! Can you prove it? I prove it? I rather think so;
qui! Cie - lo! Oh! con - ten - to! Ma, le pro - ve? Le pro - ve? Ec - co u- na let - te-

here's a let - ter, writ - ten just be - fore the bat - tle, in which good Cap-tain Ro - bert
- ra scrit - ta po - che o - re a - van - ti la bat - ta - glia, nel - la qua - le Ro - ber - to

by his va-lour and zeal, fell for his country. He sent her, Ma-ri-a, to you in your own Ca-stle;
per il trop-po va-lor per-de' la vi-ta, Ma-ri-a fra vo-i col ser-vo già in-via-va;

but the ser-vant who bore her an un-for-tu-nate shot despatch'd to lim-bo—
ma u-na pal-la im-por-tu-na, man-dò il ser-vo nel mon-do del-la Lu-na—

COUNTESS.

Well, let us hope this daughter is e-du-ca-ted as be-comes a la-dy.
Spe-ro che que-sta fi-glia sa-rà al-le-va-ta con prin-ci-pj au-ste-ri!

SULPIZIO. MARIA (*at the back*).

Her man-ners are a mo-del; her ways are char-ming. Par-bleu! mor-bleu!
I mo-di più gen-ti-li e più squi-si-ti. Par-bleu! mor-bleu!

How can they be so gree-dy! Marchons! Sul-pi-zio, where are you— right a-bout
Man-gian da pa-ras-si-ti— Marchons! Sul-pi-zio, à gauche, mez-za gi-

COUNTESS. SULPIZIO. MARIA. ORTENSIO. MARIA.

shoulder! Who is that? 'Tis she! Corbleu! (Sin-gu-lar manners!) Well, we're all rea-dy,
-ra-ta! Sa-reb-be? E lei! Corbleu! (Com' è e-du-ca-ta!) Vec-chio rab-bio-so,

SULPIZIO.

Come on, crab-bed old boy, will you al-ways lag be-hind? 'Tis you, Ma-ri-a, must stay be-
An-diam, già la fa-mi-glia tut-ta chie-de di noi! La tua fa-mi-glia non è più

MARIA. SULPIZIO. MARIA.

-hind now. Why so? Your pro-tec-tress there you be-hold. What? who? Sul-
quel-la! Co-me? Nò, mia fi-glia— ec-co-la là. Che! voi? Sul-

COUNTESS. MARIA.

- pi-zio? Yes! Oh come, my niece, and let me fondly embrace you! My Aunt then! I'll come di -
- *pi-zio? Si! Ve-ni - te a que - sto se - no, ni-po - te mi - a! Ni - po - te! io ven - go*

- rect - ly, ah! Sa - cre - bleu! Say is this true? Sul - pi - zio, am I to change my
me - no, ah! Sa - cre - bleu! Sa - reb - be ver? Sul - pi - zio, un al - tro reg - gi -

SULPIZIO.

Reg'-ment? Your mi - li - ta - ry life is now con - clu - ded; you must for-get it.
- men - to? La vi - ta mi - li - tar per te è fi - ni - ta: de - vi la-sciar - ci.

MARIA. COUNTESS. MARIA. SULPIZIO.

I will lose my life first! But I command you. And by what right, pray? Read this.
Per - der pria la vi - ta! Ve lo co - man - do. E con qual drit - to? Leg - gi.

MARIA. (*she reads.*)

'Tis the last will of Captain Robert, your father. Of my father, Oh Heav'n! I am be -
L' ul - ti-mo vo - to di tuo pa - dre è que-sto. Di mio pa-dre, leg-giam; stu - pi-da io

COUNTESS. SULPIZIO.

- wilder'd! I cannot leave my fathers! We must depart now. Come, have courage, Ma-ri - a, you will be
re - sto! Lascia-re i pa - dri mie - i! Par - tir con-vie- ne. Su, co - rag- gio, Ma-ri - a, sa - rai fe -

MARIA. COUNTESS.

happy. Have you the heart to say go? Or - ten - sio, Or-ten-sio, let ev'-ry-thing be rea- dy,
- li - ce. Sul - pi - zio co - si par- la? Or - ten -sio, Or - ten-sio, fa-te che pron-ti sie - no

SULPIZIO. (*Exeunt.*)

let us have four post-horses. You, child, take rest a moment in here; soon you will cease from weeping!
i ca - val - li di po- sta. E voi frat-tan-to, en - tra- te qui; tu ces - sa al - fin dal pian-to!

Same score (Side Drum and Big Drum added), Clarionets in A., Horns in E and A, Trumpets in E, Kettle-Drums in E and B.

Allegro con brio.

PIANO.

Side Dr. (behind the scenes.)

Cello. & Cl.

Side Dr. in the Orchestra. *p* *Hns. & Bssns sust ain.* *Tnr.* *2nd Vl.* *1st Vl.*

D. Bass.

(Enter Soldiers and Corporal.)

cre - - scen - do. . . . . *f* *Tutti.*

CHORUS.

Ra - ta-
Ra - ta-

CORPORAL *(with the Basses).*

Ra - ta-
Ra - ta-

ff *Side Dr. on the stage.*

CORPORAL. *p*

Plan, to the sol-dier's
Plan, se il gen-til fra -

pp *p*

- plan, ra-ta-plan, ra-ta - plan, ra - ta - plan, plan plan plan plan, ra - ta - plan, to the sol - dier's
- *plan, ra-ta-plan, ra-ta - plan, ra - ta - plan, plan plan plan plan, ra - ta - plan, se il gen-til fra -*

pp *p*

- plan, ra-ta-plan, ra-ta - plan, ra - ta - plan, plan plan plan plan, ra - ta - plan, to the sol - dier's
- *plan, ra-ta-plan, ra-ta - plan, ra - ta - plan, plan plan plan plan, ra - ta - plan, se il gen-til fra -*

8va.

f *Tutti.* *p* *Str. & Cls.*

ear, oh there is no sound so dear as the roll of drum to hear; ra - ta - plan, ra - ta-plan, ra - ta -
- gor del tam- bu- ro a - ni - ma - tor ne do-man-da con a - mor; ra - ta - plan, ra - ta-plan, ra - ta -

ear, oh there is no sound so dear as the roll of drum to hear; ra - ta - plan, ra - ta-plan, ra - ta -
- gor del tam- bu- ro a - ni - ma - tor ne do-man-da con a - mor; ra - ta - plan, ra - ta-plan, ra - ta -

ear, oh there is no sound so dear as the roll of drum to hear; ra - ta - plan, ra - ta-plan, ra - ta -
- gor del tam- bu- ro a - ni - ma - tor ne do-man-da con a - mor; ra - ta - plan, ra - ta-plan, ra - ta -

8va

f Tutti.

- plan, ra - ta - plan, ev- 'ry heart beats high, when it tells us that the
- plan, ra - ta - plan, sul mo- men - to il cor non si sa fre - nar a -

- plan, ra - ta - plan, ev- 'ry heart beats high, when it tells us that the
- plan, ra - ta - plan, sul mo- men - to il cor non si sa fre - nar a -

- plan, ra - ta - plan, ev- 'ry heart beats high, when it tells us that the
- plan, ra - ta - plan, sul mo- men - to il cor non si sa fre - nar a -

8va

Str. Fls. & Cls.

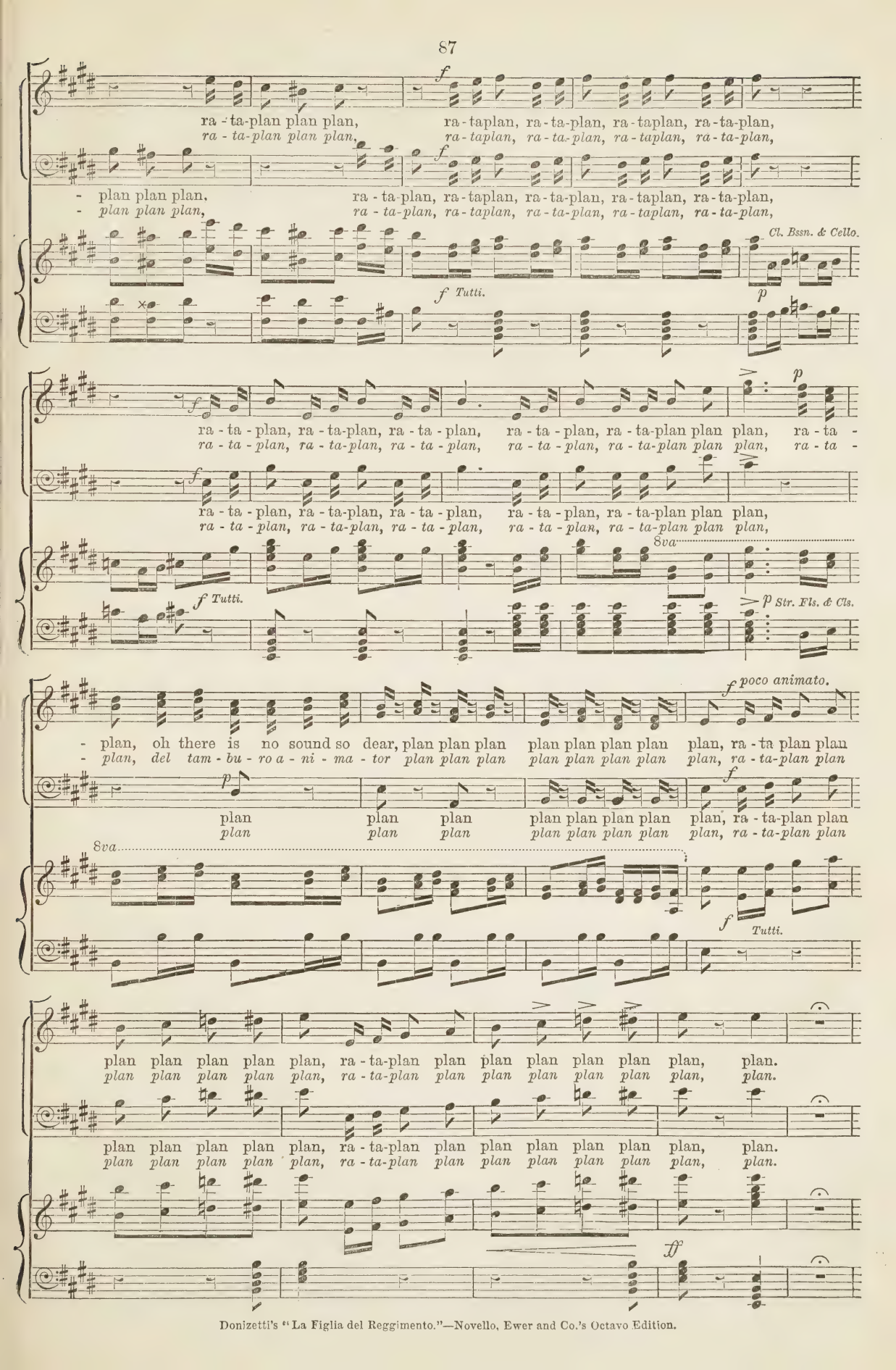
hour for bat - tle's nigh, to du-ty's call we fly. Ra- ta - plan plan plan,
ne - la a guer - reg - giar, e l'o-ste a de - bel - lar. Ra- ta - plan plan plan,

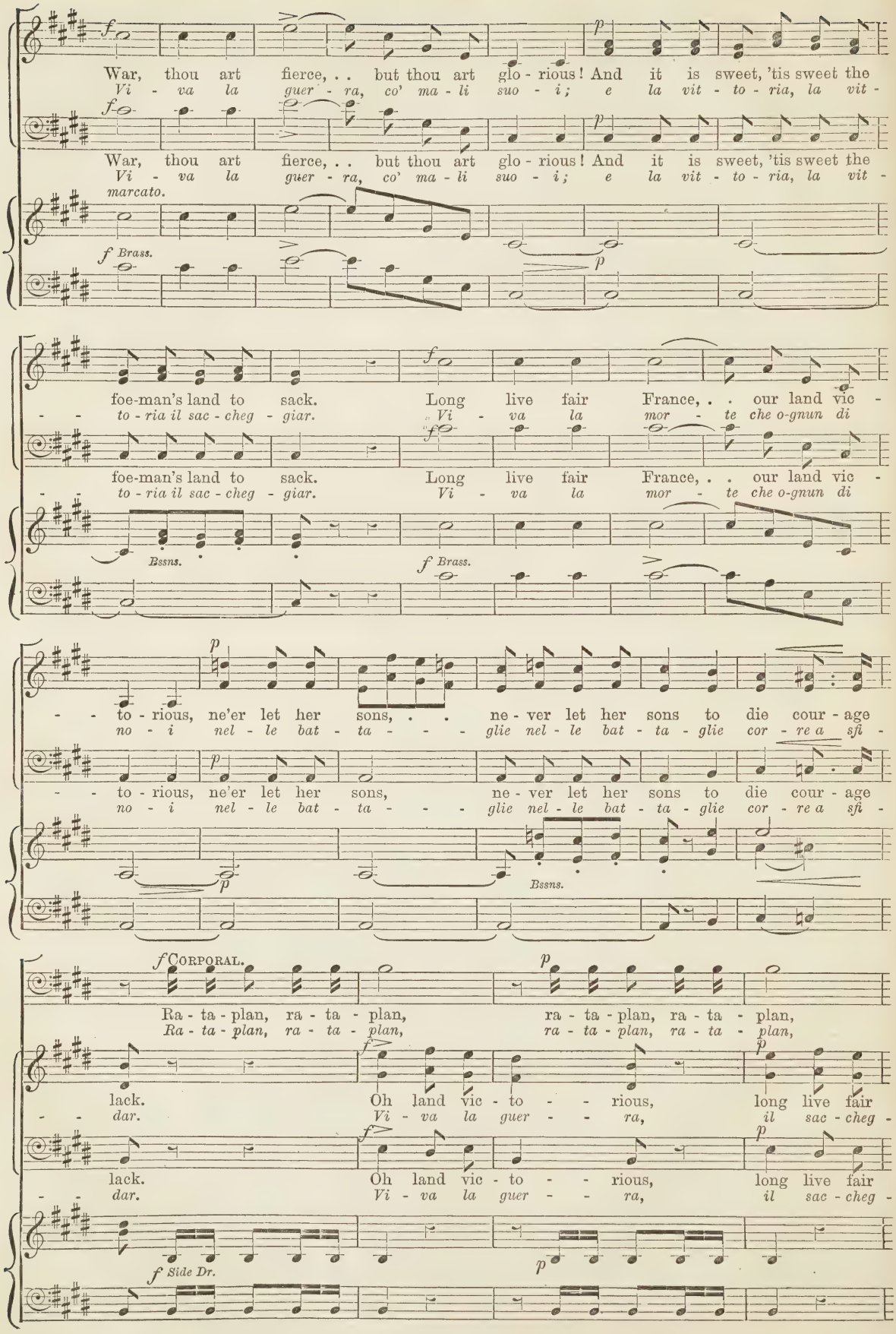
CORPORAL (with the Basses.)

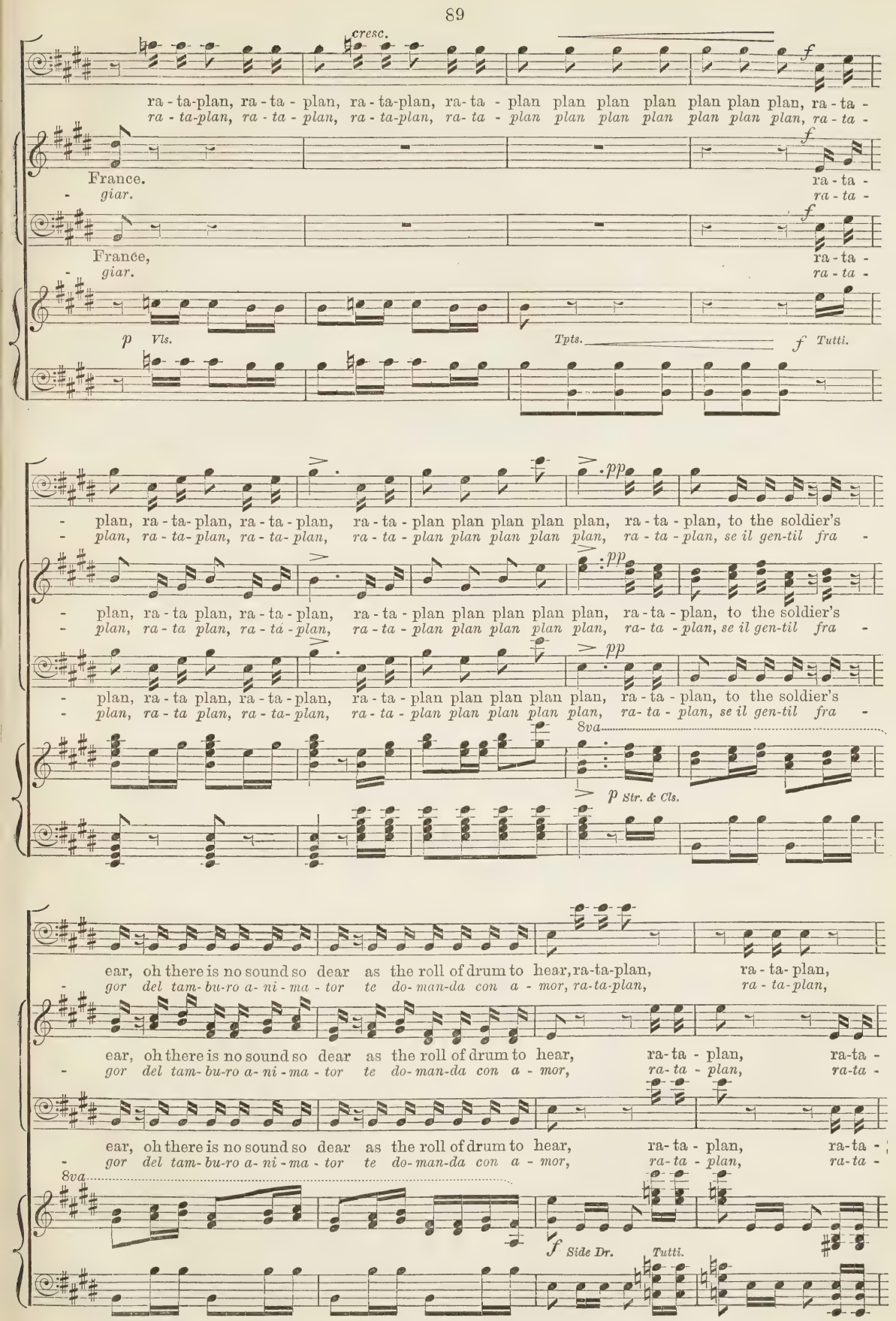
hour for bat - tle's nigh, to du-ty's call we fly. Ra- ta -
ne - la a guer - reg - giar, e l'o-ste a de - bel - lar. Ra- ta -

8va.

Wood.


ra - ta-plan plan plan, ra - taplan, ra - ta-plan, ra - taplan, ra - ta-plan,
ra - ta-plan plan plan, ra - taplan, ra - ta-plan, ra - taplan, ra - ta-plan,
- plan plan plan, ra - ta-plan, ra - taplan, ra - ta-plan, ra - taplan, ra - ta-plan,
- plan plan plan, ra - ta-plan, ra - taplan, ra - ta-plan, ra - taplan, ra - ta-plan,
Cl. Bssn. & Cello.
f Tutti.
ra - ta - plan, ra - ta-plan, ra - ta - plan, ra - ta - plan, ra - ta-plan plan plan, ra - ta -
ra - ta - plan, ra - ta-plan, ra - ta - plan, ra - ta - plan, ra - ta-plan plan plan, ra - ta -
ra - ta - plan, ra - ta-plan, ra - ta - plan, ra - ta - plan, ra - ta-plan plan plan,
ra - ta - plan, ra - ta-plan, ra - ta - plan, ra - ta - plan, ra - ta-plan plan plan,
8va
f Tutti.
Str. Fls. & Cls.
poco animato.
- plan, oh there is no sound so dear, plan plan plan plan plan plan plan plan, ra - ta plan plan
- plan, del tam - bu - ro a - ni - ma - tor plan plan plan plan plan plan plan plan, ra - ta-plan plan
plan plan plan plan plan plan plan, ra - ta-plan plan
plan plan plan plan plan plan plan, ra - ta-plan plan
8va
Tutti.
plan plan plan plan plan, ra - ta-plan plan plan plan plan plan plan, plan.
plan plan plan plan plan, ra - ta-plan plan plan plan plan plan plan, plan.
plan plan plan plan plan, ra - ta-plan plan plan plan plan plan plan, plan.
plan plan plan plan plan, ra - ta-plan plan plan plan plan plan plan, plan.


War, thou art fierce, . . but thou art glo - rious! And it is sweet, 'tis sweet the
Vi - va la guer - ra, co' ma - li suo - i; e la vit - to - ria, la vit -
War, thou art fierce, . . but thou art glo - rious! And it is sweet, 'tis sweet the
Vi - va la guer - ra, co' ma - li suo - i; e la vit - to - ria, la vit -
marcato.
f Brass.
foe-man's land to sack. Long live fair France, . . our land vic -
to - ria il sac - cheg - giar. Vi - va la mor - te che o-gnun di
foe-man's land to sack. Long live fair France, . . our land vic -
to - ria il sac - cheg - giar. Vi - va la mor - te che o-gnun di
Bssns.
f Brass.
- - to - rious, ne'er let her sons, . . ne - ver let her sons to die cour - age
no - i nel - le bat - ta - - - glie nel - le bat - ta - glie cor - re a sfi -
- - to - rious, ne'er let her sons, ne - ver let her sons to die cour - age
no - i nel - le bat - ta - - - glie nel - le bat - ta - glie cor - re a sfi -
Bssns.
f Corporal.
Ra - ta - plan, ra - ta - plan, ra - ta - plan, ra - ta - plan,
Ra - ta - plan, ra - ta - plan, ra - ta - plan, ra - ta - plan,
lack. Oh land vic - to - - rious, long live fair
- - dar. Vi - va la guer - - ra, il sac - cheg -
lack. Oh land vic - to - - rious, long live fair
- - dar. Vi - va la guer - - ra, il sac - cheg -
f Side Dr.


cresc.
ra - ta-plan, ra - ta - plan, ra - ta-plan, ra- ta - plan plan plan plan plan plan plan, ra - ta -
ra - ta-plan, ra - ta - plan, ra - ta-plan, ra- ta - plan plan plan plan plan plan plan, ra - ta -
France.
- giar.
ra - ta -
ra - ta -
France,
- giar.
ra - ta -
ra - ta -
p Vls.
Tpts.
f Tutti.
- plan, ra - ta- plan, ra - ta - plan, ra - ta - plan plan plan plan plan, ra - ta - plan, to the soldier's
- plan, ra - ta- plan, ra - ta- plan, ra - ta - plan plan plan plan plan, ra - ta - plan, se il gen-til fra -
pp
- plan, ra - ta plan, ra - ta - plan, ra - ta - plan plan plan plan plan, ra - ta - plan, to the soldier's
- plan, ra - ta plan, ra - ta - plan, ra - ta - plan plan plan plan plan, ra- ta - plan, se il gen-til fra -
- plan, ra - ta plan, ra - ta - plan, ra - ta - plan plan plan plan plan, ra - ta - plan, to the soldier's
- plan, ra - ta plan, ra - ta- plan, ra - ta - plan plan plan plan plan, ra- ta - plan, se il gen-til fra -
8va
p Str. & Cls.
ear, oh there is no sound so dear as the roll of drum to hear, ra-ta-plan, ra - ta- plan,
- gor del tam- bu-ro a- ni - ma - tor te do- man-da con a - mor, ra-ta-plan, ra - ta-plan,
ear, oh there is no sound so dear as the roll of drum to hear, ra- ta - plan, ra-ta -
- gor del tam- bu-ro a- ni - ma - tor te do- man-da con a - mor, ra- ta - plan, ra-ta -
ear, oh there is no sound so dear as the roll of drum to hear, ra- ta - plan, ra-ta -
- gor del tam- bu-ro a- ni - ma - tor te do- man-da con a - mor, ra- ta - plan, ra-ta -
8va
f Side Dr.
Tutti.

p

ra - ta-plan, ra - ta-plan, ra - ta-plan plan plan, ra - ta-plan plan
ra - ta- plan, ra - ta- plan, ra - ta-plan plan plan, ra - ta-plan plan

p

- plan, ra - ta - plan, ra - ta - plan, ra - ta-plan plan plan, ra - ta-plan plan
- *plan, ra - ta - plan, ra - ta - plan, ra - ta-plan plan plan, ra - ta-plan plan*

p

- plan, ra - ta - plan, ra - ta - plan, ra - ta-plan plan plan, ra - ta-plan plan
- *plan, ra - ta - plan, ra - ta - plan, ra - ta-plan plan plan, ra - ta-plan plan*

8va

p staccato.

f

plan, ra - ta-plan plan plan, ra - ta-plan plan plan, ra - ta-plan, ra - ta-plan,
plan, ra - ta-plan plan plan, ra - ta-plan plan plan, ra - ta-plan, ra - ta-plan,

f

plan, ra - ta-plan plan plan, ra - ta-plan plan plan, ra - ta - plan, ra - ta -
plan, ra - ta-plan plan plan, ra - ta-plan plan plan, ra - ta - plan, ra - ta -

f

- plan, ra - ta-plan plan plan, ra - ta-plan plan plan, ra - ta - plan, ra - ta -
- *plan, ra - ta-plan plan plan, ra - ta-plan plan plan, ra - ta - plan, ra - ta -*

8va

ff Side Dr. Tutti.

p

ra - ta-plan, ra - ta-plan, ra - ta-plan plan plan, ra - ta-plan plan
ra - ta- plan, ra - ta- plan, ra - ta-plan plan plan, ra - ta-plan plan

p

- plan, ra - ta - plan, ra - ta - plan, ra - ta-plan plan plan, ra - ta-plan plan
- *plan, ra - ta - plan, ra - ta - plan, ra - ta-plan plan plan, ra - ta-plan plan*

p

- plan, ra - ta - plan, ra - ta - plan, ra - ta-plan plan plan, ra - ta-plan plan
- *plan, ra - ta - plan, ra - ta - plan, ra - ta-plan plan plan, ra - ta-plan plan*

8va

p staccato.

plan, plan plan plan plan plan plan plan, ra - ta-plan plan plan plan plan plan
plan, plan plan plan plan plan plan plan, ra - ta-plan plan plan plan plan plan

plan, ra - ta-plan, ra - ta - plan, ra - ta-plan plan plan, ra - ta-plan plan plan plan plan plan
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plan, plan plan plan plan plan plan plan plan, ra - ta - plan, ra - ta - plan.

plan, plan plan plan plan plan plan plan plan, ra - ta - plan, ra - ta - plan.
plan, plan plan plan plan plan plan plan plan, ra - ta - plan, ra - ta - plan.

plan, plan plan plan plan plan plan plan plan, ra - ta - plan, ra - ta - plan.
plan, plan plan plan plan plan plan plan plan, ra - ta - plan, ra - ta - plan.

Accompanied Recitative.

Voice.

Corporal.

Who comes yon-der? Why
Ma, chi ar-ri-va? Ve'

Allegro.

Piano.

p *Str.* *f*

'tis that young Ty-ro-lean we en-coun-ter'd this morn-ing; he wears our
ve', quel gio-vi-net-to che fra noi que-sta ma-ne è ca-pi-

(*Enter Tonio, with the French colours in his cap.*)

co-lours, bra-vo, up-on my word he has en-lis-ted!
-ta-to; bra-vo, da ga-lan-tuom si fè sol-da-to!

p *f*

No. 10. Air with Chorus.—"MY GALLANT FRIENDS."

Same score (except Side Drum & Big Drum), Clarionets in B flat, Horns in E flat & B flat, Trumpets in E flat, Kettle Drums in E flat & B flat.

Allegro vivace.

Piano.

ff *Tutti.*

TONIO.

My gal-lant friends, I'm now your bro- ther, be-neath your
A - mi - ci miei che al - le - gro gior - no, le vo -stre in -

f *p* *Str.*

stan-dard I will fight, my gal-lant friends, I'm now your bro- ther, be-neath your
- se -gne io se - gui - rò, a - mi - ci miei che al - le - gro gior - no, le vo -stre in -

rall. un poco. *sempre f.*

stan- dard I will fight, 'Tis for the love I could not smo- ther; I'll be a
- - se -gne io se - gui - rò, Sol per a - mo - re a voi ri - tor - no e un grand' e -

p rall. un poco.

war - rior, de - fend . . the right; it is for love, I'll be a
- ro - e, di - ven - - - te - rò, si si si si, di- ven - te -

a tempo.

sempre f stacc. *p* *Wood.*

war-rior, 'neath your stan-dard I will fight, be-neath your stan-dard I will fight. For
- - rò, le vo- stre in- se - gne io se - gui - rò, le vo- stre in - se- gne io se - gui - rò, Ah

Vl.

stacc. *cresc.*

she . . who owns my heart a - do - ring, at last had pi - ty on my im -
si, . . cò - lei ond' io so - spi - ro, eb - be pie - ta - de del mio mar -

legato.
Col canto.

- plo - ing, for her dear sake I would glad - ly die, all I will dare when my love is
- ti - ro, e que - sta spe - me de - sia - ta o - gnor, al - te - ra i sen - si ed il mio

ah!
ah!

a tempo.

nigh, ... My gal-lant friends, I'm now your bro- ther, be-neath your
cor . . . . . A - mi - ci miei, che al-le - gro gior - no, le vo - stre in -

p Fls. & Cls.

p Str.

stan - dard I will fight. My gal - lant friends, I'm now your bro - ther, be - neath your
- se - gne io se - gui - rò. A - mi - ci miei, che al - le - gro gior - no, le vo - stre in-

p

stan-dard I will fight, be- neath your stan-dard I will fight, yes, I will fight,
- se -gne io se - gui - rò, le vo - stre in-se - gne io se - gui - rò, io se - gui - rò;

f Tutti.

be-neath your stan-dard I will fight, be - neath your stan-dard I will fight!
le vo - stre in -se- gne io se - gui - rò, le vo - stre in -se -gne io se - gui - rò.

f

CHORUS.

This is the deuce, my good lad, are you
Ma co - sa dia - vo - lo, sei tu im - paz -

This is the deuce, my good lad, are you
Ma co - sa dia - vo - lo, sei tu im - paz -

Str.

rall.

TONIO.

I love her, and in you my hopes I con - fide.
A - mo, e in voi so - li con - fi - da il cor.

cra - zy? Is it Ma -
- zi - to? Di Ma - ria

cra - zy? Is it Ma -
- zi - to? Di Ma - ria

f

f

TONIO.

- ri - a your heart has cap-tur'd? 'Tis of her fa - ther, 'tis of her fa - ther I ask her
for - se sei tu in - va - ghi - to? A voi mi vol - go, a voi mi vol - go, suo ge - ni -

- ri - a your heart has cap-tur'd?
for - se sei tu in - va - ghi - to?

Tutti.

f

(to one side.) (to the other.)

hand. 'Tis of her fa - ther I ask her hand, I ask you, I ask you,
- tor. A voi mi vol - go suo ge - ni - tor, a vo - i, a vo - i,

p Str. p

implore you! Oh let me mar - ry her, our love is mu - tu - al, give your con -
a vo - i, che'un ma - tri - mo - ni - o non si può strin - ge - re sen - za il pa -

Fl. & Vl.

p

CHORUS.

- sent - ment and we are blest! The foe we par - ry, we do not
- ter - no u - til fa - vor. Un i - ni - mi - co, s'è sta - bi -

The foe we par - ry, we do not
Un i - ni - mi - co, s'è sta - bi -

mar - ry, our reg - u - la - tions on this are clear, So a-mongst our
- li - to, la fi - glia no - stra non pren - de - rà, no, le si con -

mar - ry, our reg - u - la - tions on this are clear, So a-mongst our
- li - to, la fi - glia no - stra non pren - de - rà, no, le si con -

ranks now no longer tar - ry, further ap - peal - ing we will not hear; so
- vie - ne mi-glior par - ti - to, e a noi suo pa - dre non man-che - rà; a

ranks now no longer tar - ry, further ap - peal - ing we will not hear; so
- vie - ne mi-glior par - ti - to, e a noi suo pa - dre non man-che - rà; a

TONIO.

That's your de - ci - sion?
E ri - so - lu - to?

fur - ther ap - peal - ing we will not hear. No - thing can
no - i su - o pa - dre non man - che - rà. Ri - so - lu -

fur - ther ap - peal - ing we will not hear. No - thing can
no - i su - o pa - dre non man - che - rà. Ri - so - lu -

Hns., Bssns. & Tromb.

p *p* *f Tutti.*

CORPORAL.

A sol - dier of the Twen-tieth a - lone our child shall
Fra quei del Reg - gi - men - to lo spo - so sce - glie -

al - ter us! A sol - dier of the Twen-tieth
- tis - si - mo! Fra quei del Reg - gi - men - to

al - ter us! A sol - dier of the Twen-tieth
- tis - si - mo! Fra quei del Reg - gi - men - to

Vl., Fl. & Cl.

p

Str.

TONIO.

wed. In case that you in - sis - ted, al - rea-dy I've en -
- rà, Per fa-re un tal con - trat - to sol - da - to mi son

a - lone our child shall wed.
lo spo - so sce - glie - rà.

a - lone our child shall wed.
lo spo - so sce - glie - rà.

- lis - ted, al - rea - dy I've en - lis - ted, no more then need be said, You her
fat - to, sol - da - to mi son fat - to, e spo - sa mia sa - rà, Voi suo

CORPORAL.

You must be mad!
Scioc - co va là!

Piccolo.

fa - ther, you her fa - ther, oh I im - plore you, give ear to
pa - dre, voi suo pa - dre, deh m'as - col - ta - te, sen - ti - te

You must be mad, you must be
Scioc - co va là, scioc - co va

You must be mad!
Scioc - co va là!

You must be mad, you must be
Scioc - co va là, scioc - co va

You must be mad!
Scioc - co va là!

You must be
Scioc - co va

Recitativo.

Tonio.

me! Hear me, she returns my passion!
quà, A - mo, e rià - ma - to so - no.

I
Lo

Corporal.

mad! What nonsense! A most un-like - ly tale.
là! Eh vi - a! Non è pos - si - bi - le!

mad! What nonsense! A most un-like - ly tale.
là! Eh vi - a! Non è pos - si - bi - le!

mad! What nonsense! A most un-like - ly tale.
là! Eh vi - a! Non è pos - si - bi - le!

f Tutti. f

Lento.

swear it by my faith! Yes, she loves me, believe my
giu - ro per mia fè! El - la m'a-ma, vi dò mia

It does indeed seem true!
Da du-bi-tar non c'è.

It does indeed seem true!
Da du-bi-tar non c'è.

Lento. Wood.
p Str.

Allegro.

Chorus. 1st Tenor.

word. Then she has se - lec - ted!
fè. Che sce - na! che im - bro - glio!

2nd Tenor.

Then she has se - lec - ted!
Che sce - na! che im - bro - glio!

Bass.

Then she has se - lec - ted!
Che sce - na! che im - bro - glio!

Allegro. Vl. Fl. & Cl. Obs. & Hns.
p Str. pizz. p

'Tis most un - ex - pec - ted!
Che ca - so im - pen - sa - to!

'Tis most un - ex - pec - ted!
Che ca - so im - pen - sa - to!

'Tis most un - ex - pec - ted!
Che ca - so im - pen - sa - to!

Vl. Fl. & Cl.

But yet if she loves him, she must be his wife,
Ma s'e - gli è ria - ma - to spo - sar - la do - vrà.

But yet if she loves him, she must be his wife,
Ma s'e - gli è ria - ma - to spo - sar - la do - vrà.

But yet if she loves him, she must be his wife, Then
Ma s'e - gli è ria - ma - to spo - sar - la do - vrà. Che

Obs. & Hns.

Then she has se - lec - ted,
Che sce - na, che im- bro - glio,

Then she has se - lec - ted, she loves him,
Che sce - na, che im- bro - glio, che im - bro - glio,

she has se - lec - ted, she loves him, 'tis
sce - na, che im-bro - glio! Che im - bro - - - glio, che

Vl. Fl. & Cl.

p *Hns. & Bssns. sustain.* *fp*

'tis most un - ex - pec - - ed, but
che ca-so im-pen - sa - - to, ma

'tis most un - ex - pec - ted, she loves him, but
che ca - so im - pen - sa - to, che ca - - so, ma

most un - ex - pec - ted, she loves him, but
ca - so im - pen - sa - to, che ca - - - - so, ma

cresc. *p*

yet if she loves him, she must be his wife, she must, it
s' e - gli è ria - ma - to spo - sar - la do - vrà, do - - vrà ma

yet if she loves him, she must be his wife, she must, it
s' e - gli è ria - ma - to spo - sar - la do - vrà, do - - vrà ma

yet if she loves him, she must be his wife, she must, it
s' e - gli è ria - ma - to spo - sar - la do - vrà, do - - vrà ma

cresc. *f Tutti.* *pp*

is most un - ex - pec - ted, but yet if she loves, she
s' è - gli è ri - a - ma - to spo - sar - la do - vrà, per

is most un - ex - pec - ted, but yet if she loves, she
s' è - gli è ri - a - ma - to spo - sar - la do - vrà, per

is most un - ex - pec - ted, but yet if she loves, she must be his
s' è - gli è ri - a - ma - to spo - sar - la do - vrà, per mo - glie l'a -

f Tutti.

TONIO.

Well, speak!
Eb - ben!

must be his wife, she must be his wife.
mo - glie l'a - vrà, per mo - glie l'a - vrà.

must be his wife, she must be his wife.
mo - glie l'a - vrà, per mo - glie l'a - vrà.

wife, ... she must be his wife, ... his wife.
- vrà, ... per mo - glie l'a - vrà, ... l'a - vrà.

CORPORAL.

If you say tru - ly, all shall end du - ly, and you shall have Ma -
Se il ver non men - ti u - ma - ni sia - mo, e in i - spo - sa Ma -

Str.
p

- ri - a your own for life.
- ri - a ti pro - met - tia - mo.

Yes, then you shall have Ma - ri - a your own for
Sì, in i - spo - sa Ma - ri - a ti pro - met -

Yes, then you shall have Ma - ri - a your own for
Sì, in i - spo - sa Ma - ri - a ti pro - met -

Bssns. & Tromb.

a tempo. *sf* *p*

TONIO.

Oh . .
Qual . .

life, . . that is a pro - mise.
- tiam, . . ti pro - met - tia - mo.

life, . . that is a pro - mise.
- tiam, . . ti pro - met - tia - mo.

Cls. & Piccolo.

Str. pizz.

p

what . . rap - - ture, what . . de - - light, . . .
de - - sti - - no, qual . . fa - - vor, . . .

. . life . . is . . smi - - ling, life is smi - ling
. . *la . . sua . . ma - - no, la sua ma - no ed*

ro - sy bright! . . Fear and . . sor - - row now
il suo cor! . . . Ah fi - - ni - - to è il

flee . . . a - - far, ... cloud - - less . . . mor - row, . . .
mi - o pe - - nar, ... son ma - - ri - to . . . .

love's . . . . own star, sor - row now flee a - far, ...
mi - - - - li - tar, mi - li - tar, mi - li - tar, ah!

Tpt.

Ah! . . what rap - - ture, what . . de - - light! . . . .
Qual . . de - - sti - - no, qual . . fa - - vor, ...

p

life . . . . is smi - - ling . . . ro - - - - sy bright.
la . . . . . sua ma - - no . . . . ed . . . il suo cor;

f p

CHORUS.

f

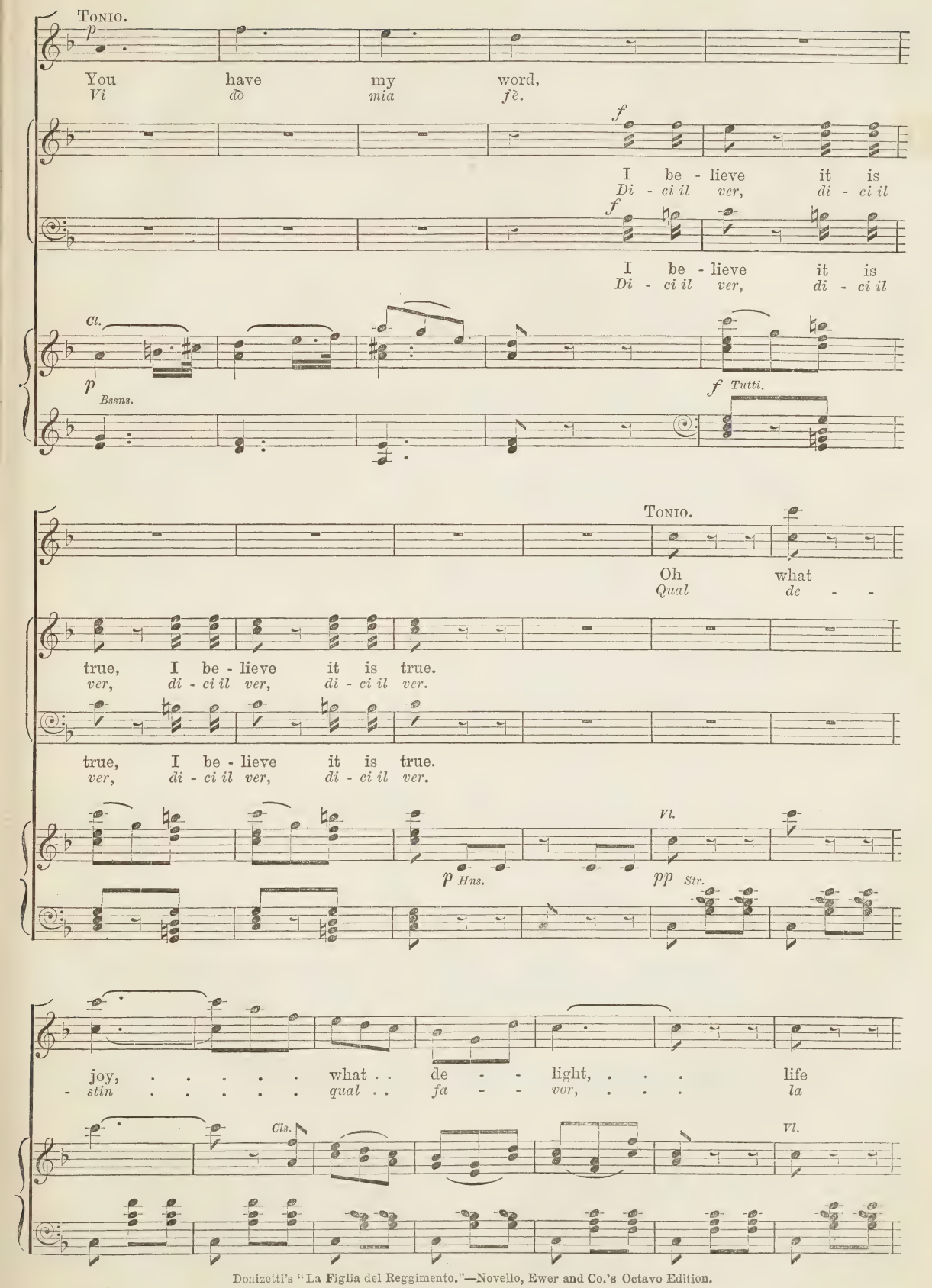
Yes, if she loves you, if she loves you, if she loves you!
Ma el - la t'a - ma, el - la t'a - ma, el - la t'a - ma!

CORPORAL (*with the Basses*).

f

Yes, if she loves you, if she loves you, if she loves you!
Ma el - la t'a - ma, el - la t'a - ma, el - la t'a - ma!

f *Tutti.*


Tonio.
p
You have my word,
Vi dò mia fè.
f
I be - lieve it is
Di - ci il ver, di - ci il
f
I be - lieve it is
Di - ci il ver, di - ci il
Cl.
p
Bssns.
f Tutti.
Tonio.
Oh what
Qual de - -
true, I be - lieve it is true.
ver, di - ci il ver, di - ci il ver.
true, I be - lieve it is true.
ver, di - ci il ver, di - ci il ver.
Vl.
p Hns.
pp Str.
joy, ... what . . de - - light, . . . life
- stin . . . . . qual . . fa - - vor, . . . la
Cls.
Vl.

is smi - - - - - ling . . . ro - - sy bright.
sua man . . . . . ed . . . il . . suo cor.

Cls.

Fear and sor - - - row now flee a - - far,
Ah! fi - - ni - - - to è il mio pe - - nar,

Bssns. & Tromb. sustain.

cloud - - less mor - row, love's own star, love's . . own star,
son ma - - - ri - to, è mi - li - tar, mi - - - li - tar,

oh what joy, ... what . . de - - -
qual de - - stin, ... qual . . fa - - -

pp

- light, . . . life is smi - - - - - ling . .
- *vor, . . . la sua man . . . . . cd . . .*

ro - sy bright, fear and sor-row now va-nish, now va - nish a - far, fear and
il suo cor ah! fi - ni - to, fi - ni - to è il mi - o pe - nar son ma -

Vl. *Cls.* *cresc.*

sor-row now va-nish 'neath love's own star, love's own star,
- ri - to, ma - ri - to e mi - li - tar, mi - li - tar,

f

If it is true
Se co - si è,

If it is true,
Se co - si è,

f *Tutti.*

love's own star, yes, 'neath love's own star. . . .
mi - li - tar, si, si, mi - li - tar. . . .

she is your wife, she is your wife.
l'ha da spo - sar, l'ha da spo - sar.

she is your wife, she is your wife.
l'ha da spo - sar, l'ha da spo - sar.

ff

Allegro.

VOICE.

PIANO.

Vls. Str. f

Bssn. & Cello.

TONIO. Recit.

Her fa-ther has consen-ted! I am her husband.
Suo pa-dre me l'ac-cor-da; è spo-sa mi-a.

SULPIZIO.

I'll un-de-
Al-tro che

f

Vls. & Tnr. a tempo.

p Str.

-ceive you; she has found a re-la-tion who will take her a-way.
spo-sa; ri-tro-vò u-na zi-a che la por-ta con se.

CHORUS.

What, take our daughter? She'd take her
Chi? no-stra fi-glia? Por-tar-la

What, take our daughter? She'd take her
Chi? no-stra fi-glia? Por-tar-la

p

TONIO.

What, take her from us? Oh say he is mis-ta-ken! My love, oh say 'tis false!
Por-tar-la vi-a! Pos-si-bi-le mio be-ne! Oi-bò, non sa-rà ver.

MARIA.

Alas, I dare not!
Partir con-vie-ne!

from us?
vi-a!

from us?
vi-a!

ff

Larghetto. *Cor. Ingl.*

p Str.

MARIA.

'Tis time to part, . . fare-
Con-vien par-tir, . . . o

rall.

- - well, my lov'd com-pa - nions! a long and sad fare-well . . read in my
miei com-pa - gni d'ar - - me! E d'o-ra in poi lon-tan - - - - da voi fug -

tears! But from my sight . . in mer - cy hide your sor-row, ah, I
- - gir! Ma per pie-tà . . . ce - la - te a me quel pian-to, ah, il

Cor. Ingl.

accel.

can - - - not see . . . your hearts ri-ven with an - - guish! A long fare -
vo - - - stro cor - - per me è su-pre-mo in-can - - to! Convien par -

accel.

Tempo 1mo.

- well, read in my tears, ah, friends be-lov'd, friends be-lov'd, oh hide your
- tir, con-vien par-tir, ah! per pie-tà, per pie-tà, ce-late il

cresc. Cls. f p Tempo 1mo.

rall.

sor-row, fare - - - well, fare - - well, a long fare-well.
pian-to, ad - - - di-o, ad - - di-o, con-vien par-tir.

Cor. Ingl.

TONIO.

Fond dreams, ye va-nish, all was de-lu-sion, if she must
Ah, già va-cil-la la mia co-stan-za, la mia spe-

SULPIZIO.

Fond dreams, ye va-nish, all was de-lu-sion, if she must
Ah, già va-cil-la la mia co-stan-za, la mia spe-

CORPORAL.

Fond dreams, ye va-nish, all was de-lu-sion, if she must
Ah, già va-cil-la la mia co-stan-za, la mia spe-

Add Fl.

MARIA.

leave us, there's nought but woe! 'Tis time to part! A-las, ye
-ran-za sen va con te. Con-vien par-tir! Ad-dio, ad-

leave us, there's nought but woe!
-ran-za sen va con te.

leave us, there's nought but woe!
-ran-za sen va con te.

Str

guar-dians of my child - hood, my . . first re - mem - brance your ten- der care re -
- *dio! Voi che l'a - mo - re sin . . dai prim' an - ni a me de - sta - ste in*

- calls, ev'-ry grief we have shared, each joy . . . e'er di - vi - ded, ah
cor, *e me - co di- vi - de - ste, e gio - je e af - fan - ni, il*
Cor. Ingl.

p *accel.*

nought . . can an - nul . . . the scenes whence now I am gui - ded, A long fare-
mio . . fe - li - ce sta - - to è in be - ni e in or mu - ta - to, con-vien par -

accel.

- well,— read in these tears, Ah! friends be - lov'd, from . .
- *tir, con-vien par - tir, ah! per pie - tà ce - -*

Cls.

cresc. *f* *p*

me oh hide your sor - row, fare - - well, fare - - well, a long fare-
- *la - te il vo- stro pian - to, ad - - di - o, ad - - - di - o, con -vien par-*

Stretta of Finale I.—"Ah, must I dwell from thee divided."

Maria.

- well.
- tir.

Tonio.

Ah! must I dwell from thee di - vi - ded, Stay, oh Ma -
Ah! tol - ga il ciel che ver ciò si - a! Re - sta Ma -

Sulpizio.

Why must we part from her? Why must she
Per - - chè ra - pir - ne - la? Par - - tir per -

Corporal.

Why must we part from her? Why must she
Per - - chè ra - pir - ne - la? Par - - tir per -

Chorus.

Vl. *Più animato.*

Piano. *pp* *Str. trem.*

Hns. & Bssn. sustain.

Ah! . . . . . hide, . . hide . . your
Ah! . . . . . le . . vo - stre

- ri - a, . . oh stay for me, oh stay for
- *ri - a, . . re - sta per me, re - - sta per*

go? . . . If she must leave . . . . .
- *chè? . . . La mia co - stan - - - - - -*

go? . . . If she must leave
- *chè? . . . La mia co - stan - - - - - -*

f *p*

Ah why, why must she
Par - tir, par - - - tir per - - -

f *p*

Ah why, why must she
Par - tir, par - - - tir per - - -

Fl. & Cl.

fp

sor - row in mer - cy from me, in mer - cy hide, in mer - cy
la - gri - me ce - la - te a me, ah per pie - tà, ce - la - te a

me stay, dear - est, stay for
me, re - - sta per me, per

us, there's nought but woe, there's
- za sen va con te, sen

us there's nought but woe, there's
- za sen va con te, sen

go? Why must
- che? Par - - - - tir

go? Why . . . must
- che? Par - - - - tir

p

hide your tears from me. Com - - -
me, ce - la - te a me. Ad - - -

me, ah, must I dwell from thee di -
me, ah, tol - ga il ciel che ver ciò -

nough but woe! Why must we part from her?
va con te! Per - chè ra - pir - ne - la?

nought but woe! Why must we part from her?
va con te! Per - chè ra - pir - ne - la?

she go?
per - - - - chè?

she go?
per - - - - chè?

- pan - ions! Ah! . . . . . .
- di - o! Ah! . . . . . .

- vi - ded, Stay, oh Ma - ri - a, . . oh stay for me,
si - a! Re - sta Ma - ri - a, . . re - sta per me,

Why must she go? . . . If she must
Par - - tir per che? . . . La mia co -

Why must she go? If she must
Par - - tir per che? La mia co -

Ah why, why,
Par - tir, par - - -

Ah why, why
Par - tir, par - - -

pp

hide, . . hide your sor - row in mer - cy from me, in mer - cy
le . . . vo - stre la - gri - me ce - la - te a me, ah per pie -

oh stay for me, stay, . . . dear - est,
re - - sta per me, re - - - - sta per

leave . . . . . us, there's nought but
- stan - - - - - za, sen za con

leave us, there's nought but
- stan - - - - za, sen za con

must she go? Why
- tir per - - chè? Par - - - - - -

must she go? Why . . .
- tir per - - - chè? Par - - - - - -

p

p

hide your tears from me! Fare-ye-well, fare-ye-well, oh friends be-lov'd! . . .
- tà, ce - la - te a me! Per pie-tà, per pie - tà, ce - la - te a me! . . .

stay for me, oh stay! . . . If
me, per me, per me! . . . Se an -

woe, there's nought but woe, but woe! . . .
te, sen va con te, con te! . . .

woe, there's nought but woe, but woe! . . .
te, sen va con te, con te! . . .

go? why go? . . .
- tir, per - che? . . .

go? why go? . . .
- tir, per - che? . . .

Cor. Ingl. a piacere. pp Str. pizz.

TONIO. SULPIZIO. Allegro.

she goes, I'll not remain here, her steps I'll follow. But you're enlist-ed, and bound to follow
- da - te, io qua non re - sto in fe - de mi - a. Tu sei in-gag-gia-to, e an-dar non puoi più

Str. arco. f Allegro.

MARIA.

To - nio! Ah, must I leave him, ah, must we thus be
To - nio! Da lui par - tir - mi, ah, che non so pen -

TONIO.

orders. Oh my a- dor'd one!
vi-a. Mio dol-ce a - mo - re!

Allegro.

p Str. Hns. sustain. cresc. a poco a poco.

par - ted! Ne - ver to wed him. I shall be bro - ken-
- sar - lo! Per - derlo a - des - so, or che do-vea spo -

Mari - a! Mari - a!
Mari - a! Mari - a!

K. Dr. trem.

TONIO.

- heart - ed. Ma - ri - - a! Ma - ri - - a! Oh, my love a -
- sar - lo! Ma - ri - - a! Ma - ri - - a! O mio dol - ce a -

8va.

f Tutti.

MARIA.

- dor'd! Ne - ver more will our joy be re-stor'd!
- mor! Que - sto col - po man - ca - va al mio cor!

TONIO.

Ah!
Ah!

8va.

sf

Ah!
Ah!

SULPIZIO & CORPORAL.

What sor - row, vex - a - tion, what grief and des -
Oh af - fan - no, oh tor - men - to par - ti - re do -

8va.

Vivace.

f sf sf pp Str.

- pair! The deuce take that old wo-man in-to his spe-cial care!
- *vrà! E il dia-vol quel - la vec- chia con se non por- te rà?* CHORUS.

What sor-row, vex - a-tion, what grief and des -
Oh af-fan no, oh tor - men-to, par - ti - re do -

What sor-row, vex - a-tion, what grief and des -
Oh af-fan no, oh tor - men-to, par - ti - re do -

Cls. Hns. Tpts. & Bssns.

f *p Str.*

In toil and in dan-ger,
In o - gni ci - men- to,

- pair! The deuce take that old wo-man in-to his special care! In toil and in
- *vrà! E il dia - vol quel- la vec-chia con se non por-te - rà?* *In o - gni ci -*

- pair! The deuce take that old wo-man in-to his special care! In toil and in
- *vrà! E il dia - vol quel- la vec-chia con se non por-te - rà?* *Vl. & Fl.* *In o - gni ci -*

Cls. Hns. Tpts. & Bssns.

f *p*

when fate frown'd or smil'd, in toil and in danger, when fate frown'd or
sul cam - po d'o - nor, in o - gni ci - men-to, sul cam - po d'o -

danger, when fate frown'd or smil'd, in toil and in danger, when fate frown'd or
- *men-to, sul cam - po d'o - nor, in o - gni ci - men-to, sul cam - po d'o -*

danger, when fate frown'd or smil'd, in toil and in danger, when fate frown'd or
- *men-to, sul cam - po d'o - nor, in o - gni ci - men-to, sul cam - po d'o -*

Cl. *f*

smil'd, . . an an - gel bear - ing com - - - fort . . . and hope to us
- *nor, . . . un an - giol fu di pa - - - ce, . . . di pa - ce, pel*

smil'd, . . an an - gel bear - ing com - - - fort . . . and hope to us
- *nor, . . . un an - giol fu di pa - - - ce, . . . di pa - ce, pel*

smil'd . . an an - gel bear - ing com - - - fort . . . and hope to us
- *nor, . . . un an - giol fu di pa - - - ce, . . . di pa - ce, pel*

Tutti.

MARIA.

Ah! . . . Ah must I lan - guish
Ah! . . . O - gni mia spe - me

TONIO.

Ah! . . . Ah must I lan - guish
Ah! . . . O - gni mia spe - me

all was that dear child.
reg - gi - men - to o - gnor.

all was that dear child.
reg - gi - men - to o - gnor.

all was that dear child.
reg - gi - men - to o - gnor.

ff > > > > *p* *Wood.* *pp* *Str.*

far from my love, . . what bit - ter an - guish this heart will
mi to-glie il ciel, . . se a me vien tol - to quel cor fe -

far from my love, . . what bit - ter an - guish this heart will
mi to-glie il ciel, . . se a me vien tol - to quel cor fe -

prove! Ah! . . . How can we se - ver thus, how can we . . . part, Ah . .
- del, ah! . . . A - mar - lo e per - der - lo dun - que do - - vrò, ah . .

prove! Ah! . . . How can we se - ver thus, how can we . . . part, Ah . .
- del, ah! . . . A - mar - la e per - der - la dun - que do - - vrò, ah . .

Bssns.

. . . . cru - el sor - - - row will break my heart! Ah must I
. . . . duol si bar - ba - - ro, non reg - ge - ro! O - gni mia

. . . . cru - el sor - - - row will break my heart! Ah must I
. . . . duol si bar - ba - - ro, non reg - ge - ro! O - gni mia

SULPIZIO.

The deuce take that old wo - man
Il dia - vol quel-la vec - chia

Cl.

fp

lan - guish far from my love, . . . what bit - ter an-guish this
spe - me mi to - glie il ciel . . . . se a me vien tol - to quel

lan - guish far from my love, . . what bit - ter an-guish this
spe - me mi to - glie il ciel . . . se a me vien tol - to quel

who's come to crush our joy. . . .
con se non por - te - rà. . . .

CHORUS.

p

The deuce take that old wo - man, who's come to
Il dia - vol quel-la vec - chia con se non

p

The deuce take that old wo - man, who's come to
Il dia - vol quel-la vec - chia con se non

Cl. & Fl.

. . heart will prove, what . . bit - ter an - guish this heart will
. . *cor fe - del, se . mi vien tol - to quel cor fe -*

. . heart will prove, what . . bit - ter an - guish this heart will
. . *cor fe - del, se . . mi vien tol - to quel cor fe -*

crush our joy! Aye!
por - te - rà? No!

crush our joy! Aye!
por - te - rà? No!

prove, ah . . . this heart, this heart will prove!
- del, ah . . . quel cor, quel cor fe - del!

prove, ah . . this heart, this heart will prove!
- del, ah . . . quel cor, quel cor fe - del!

p 1st *Vl.* *p*

MARIA

My lov'd com - pa - nions, oh say the last fare-well now! Pie-tro! Thy
A - mi - ci mie - i, vi dò l'e - stre-mo ad- di - o! Pie- tro! la

2nd *Vl.*
stacc.

hand, I'll ne'er for-get thee, Ma - ti - o, and thou, dear old To - ma - so!
man, dam - mi la tu - a, Ma - ti - o, e tu, vec - chio To - ma - so!

COUNTESS.

Ah! I am
Ah! qual or -

stac.

Tnr.

Cello.

MARIA.

Thou fond and faith - ful friend, I leave thee! My good Sul - pice, em -
Che tan - te cu - re mi por - ge - sti! M'abbrac-cia, o buon Sul -

shock'd! Young la - dy!
- ror! Ni - po - te!

Fl.

Hns. & Cls.

f Tutti.

- brace me! My lov'd companions, I leave ye!
- pi - zio! A - mi - ci, a-mi - ci, ad - di - o!

I am shock'd!
Qual or- ror!

TONIO.

Oh what grief!
Qual or - ror!

SULPIZIO & CORPORAL (*with Chorus*). *f*

We, who've liv'd as child and
Ma co - spet - to, è no - stra

f

We, who've liv'd as child and
Ma co - spet - to, è no - stra

Sva

ff

TONIO. *rall. un poco.*

E - ver faith-ful, oh my Ma - ri - a, beats for
A te sem - pre, a - ni - ma mi - a, io fe -

father, how can we so light-ly part!
fi- glia, e suo pa - dre o-gnor l'a - mò!

father, how can we so light-ly part!
fi- glia, e sua pa - dre o-gnor l'a - mò!

8va

p Str.

Poco più Allegro. COUNTESS.

My niece, a -
An - diam, Ma -

thee this loy - al heart! beats for thee this loy - al heart.
- del mi ser - be - rò! Io fe - del mi ser - be - rò.

SULPIZIO. *p*

Oh sor - row, vex -
Oh af-fan - no oh tor -

Poco più Allegro.

Vl. & Cl.

p

D. Bass, Hns. & Tromb.

MARIA.

For-get me not, To - - - nio!
Non ti scor - dar, To - - - nio!

- way now! My niece, a - way now! For us they're
- *ri - a!* *Par-tiam, Ma - ri - a!* *La po - sta è*

TONIO.

I will be true, . . . my love for - e - ver,
ORTENSIO. *A te fe - del . . . . a - ni - ma mi - a,*

A - way, a - way, for us they're wai - ting,
Par - tiam, par - tiam, an - diam, par - tia - mo,

- a - tion! Oh grief and des - pair, . . . oh grief and vex-
- *men - to, par - ti - re dov - rà, . . . Oh af - fan-no oh*

Oh sor-row, vex - a - tion, oh grief and des - pair, . . .
Oh af-fan-no, oh tor - men - to, par - ti - re dov - ra! . . .

Hns. & Bssns. sustain. *cresc. a poco a poco.*

For-get me not, my love, ah . . . . . .
Non ti scor - dar di me, ah . . . . . .

wai - ting, for us they're wai - ting, Come, a-way, Ma-
pron - ta, la po - sta è pron - ta, vien, par-tiam, Ma-

I will be faith - ful, my love to thee, I will be
a te fe - de - le o - gnor sa - rò, a te fe -

Good la - dy Coun - tess, we must a - way, My
Par - tiam si - gno - ra, par - tiam, par - tiam, Mar -

- a - tion! Oh grief and des - pair, the deuce take that old
- *men - to, par - ti - re do - vrà. Il dia - vol quel-la*

Oh grief and vex - a - tion! Oh grief and des - pair, the deuce take that old
Oh af-fan-no, oh tor- men - to, par- ti - re do - vra. Il dia - vol quel-la

f Tutti.

- ri - a! Come, we'll a - way now, a - way,
- ri - a! *Vie - ni, ni - po - te, an - diam,*

faith - - - - - ful my love to thee! My heart
- *de - - - - - le o-gnor sa - rò! A te*

la - - - - - dy, a-way, my la - - - - - dy, we
- *che - - - - - sa, partiam si - gno - - - - ra, par -*

wo-man, in - to his spe-cial care! Present
vec-chia, con se non por - te - rà? Por-tez

The deuce take that old wo-man in - to his spe-cial care!
Il dia - vol quel - la vec-chia con se non por - te - rà?

woman, in - to his spe-cial care!
vec-chia, con se non por - te - ra?

8va

a - way, a - way, a - way, a -
par - tiam, an - diam, par - tiam, par -

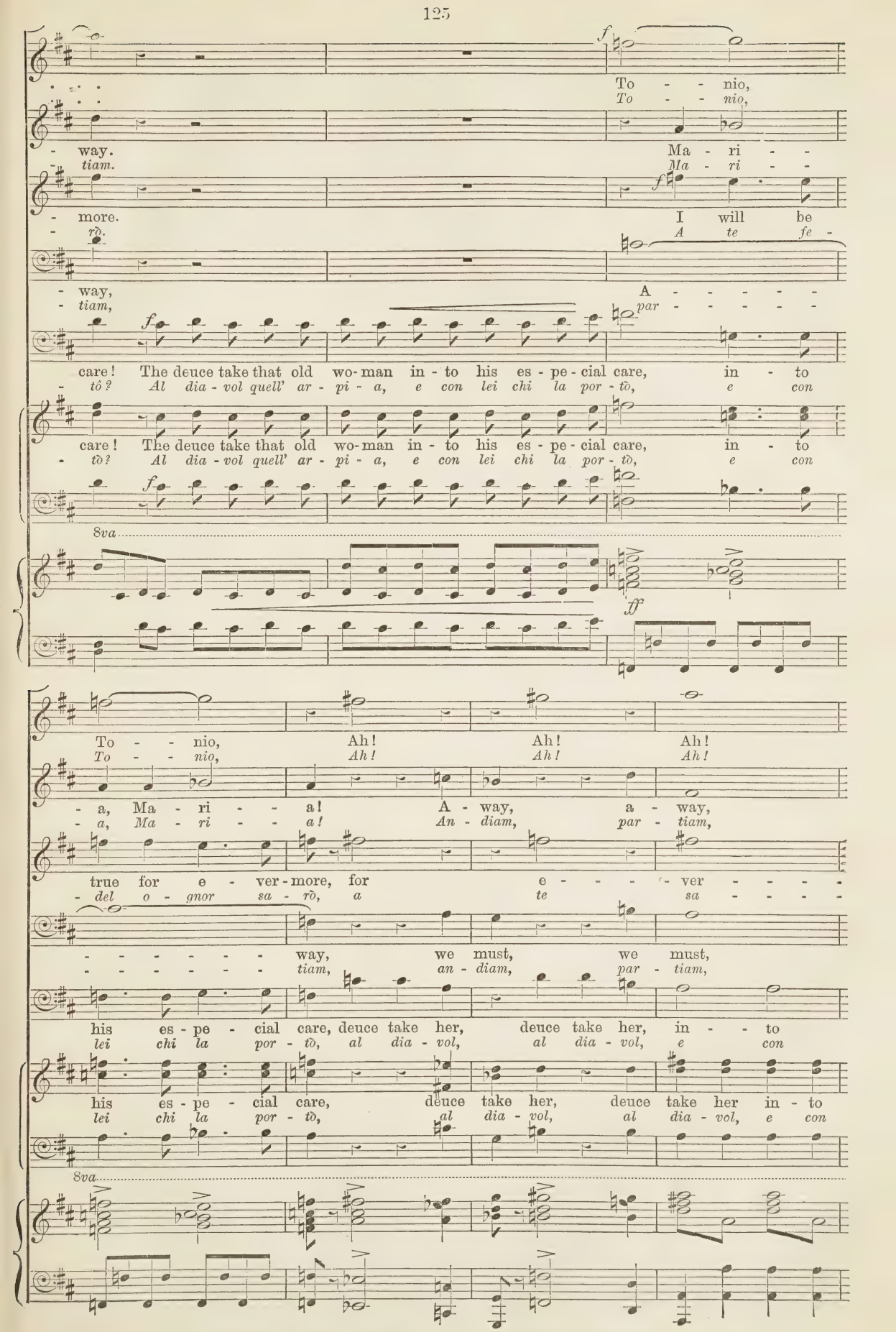
is true to thee, for e - ver -
fe - del o - gnor, o - gnor sa -

must, we must, we must a -
- *tiam, par - tiam, an - diam, par -*

arms! Oh the deuce take that old wo-man in - to his es - pe - cial
armes! Va-da al dia - vol quell' ar - pi - a, e con lei chi la por -

Oh the deuce take that old wo-man in - to his es - pe - cial
Va- da al dia - vol quell' ar - pi - a, e con lei chi la por -

8va


To - - nio,
To - - nio,
- way.
tiam.
Ma - ri - -
Ma - ri - -
- more.
- rò.
I will be
A te fe -
- way,
- tiam,
A - - - - -
par - - - - -
care! The deuce take that old wo-man in - to his es - pe - cial care, in - to
- tò? Al dia - vol quell' ar - pi - a, e con lei chi la por - tò, e con
care! The deuce take that old wo-man in - to his es - pe - cial care, in - to
- tò? Al dia - vol quell' ar - pi - a, e con lei chi la por - tò, e con
8va
To - - nio, Ah! Ah! Ah!
To - - nio, Ah! Ah! Ah!
- a, Ma - ri - - a! A - way, a - way,
- a, Ma - ri - - a! An - diam, par - tiam,
true for e - ver - more, for e - - - - ver - - - -
- del o - gnor sa - rò, a te sa - - - -
- - - - - - way, we must, we must,
- - - - - - tiam, an - diam, par - tiam,
his es - pe - cial care, deuce take her, deuce take her, in - - to
lei chi la por - tò, al dia - vol, al dia - vol, e con
his es - pe - cial care, deuce take her, deuce take her in - to
lei chi la por - tò, al dia - vol, al dia - vol, e con
8va

Do not for - get . . . me, To - nio, ah, . . . for -
Non ti scor - dar, . . . ah no di me . . . ah

a - - - way, ... a - - way, ...
par - - - tiam, ... par - - tiam, ...

- more, I . . . . will be true, . . my
- rò, fe - - - - del sa - - rò, . . fe -

a - - - way, my la - dy, we must a - way, my la - dy,
par - - - tiam, Mar - che - sa, an - diam, par - tiam, si - gno - ra,

his es - pe - cial care, . . . the deuce . . . .
lei chi la por - tò, ... chi la . . . .

his es - spe - cial care, in his es - -
lei chi la por - tò, con lei chi

8va

- get me not, for - get me not, for - get me
no di me, non ti scor - dar, ah no di

. . come, come, my niece, a - way, a - way, a -
. . par - - tiam ni - pote an - diam, an - diam, par -

love to thee for e - ver - more, for e - ver -
- del sa - - - rò fe - del a te o - gnor sa -

we must a - way, we must a - way, we must a -
par - - tiam, par - tiam si - gno - ra an - diam, an - diam par -

. . . take her in - to his care, in - to his
. . . por - - tò, si va - da al dia - vol quell' ar -

- pe - - - cial care, in - to his care, in - to his
la por - - tò si va - da al dia - vol quell' ar -

8va

ff

not, for - get me not, ah no, ah . . . . . no!
me, non ti scor - dar, ah no, ah . . . . . no!

- way, my niece a - way, a - way, a - way, . . a, - - - way!
- *tiam, par - tiam, par - tiam, par - tiam, an - diam, . . par - - - tiam!*

- more, be true for ev - er- more, my . . . . . love!
- *rò, a te fe - del o - gnor sa - - - - - - - ro!*

- way, we must a - way, then come a - - - - - - - way!
- *tiam, par- tiam, par - tiam, par - tiam, par - - - - - - - tiam*

care, in - to his own es - pe - cial care, . . in - to his care!
- *pi - à, e con lei chi la por - tò, . . chi la por - tò!*

care, in - to his own es - pe - cial care, . . in - to his care
- *pi - à, e con lei chi la por - tò, . . chi la por - tò!*

ff sempre.

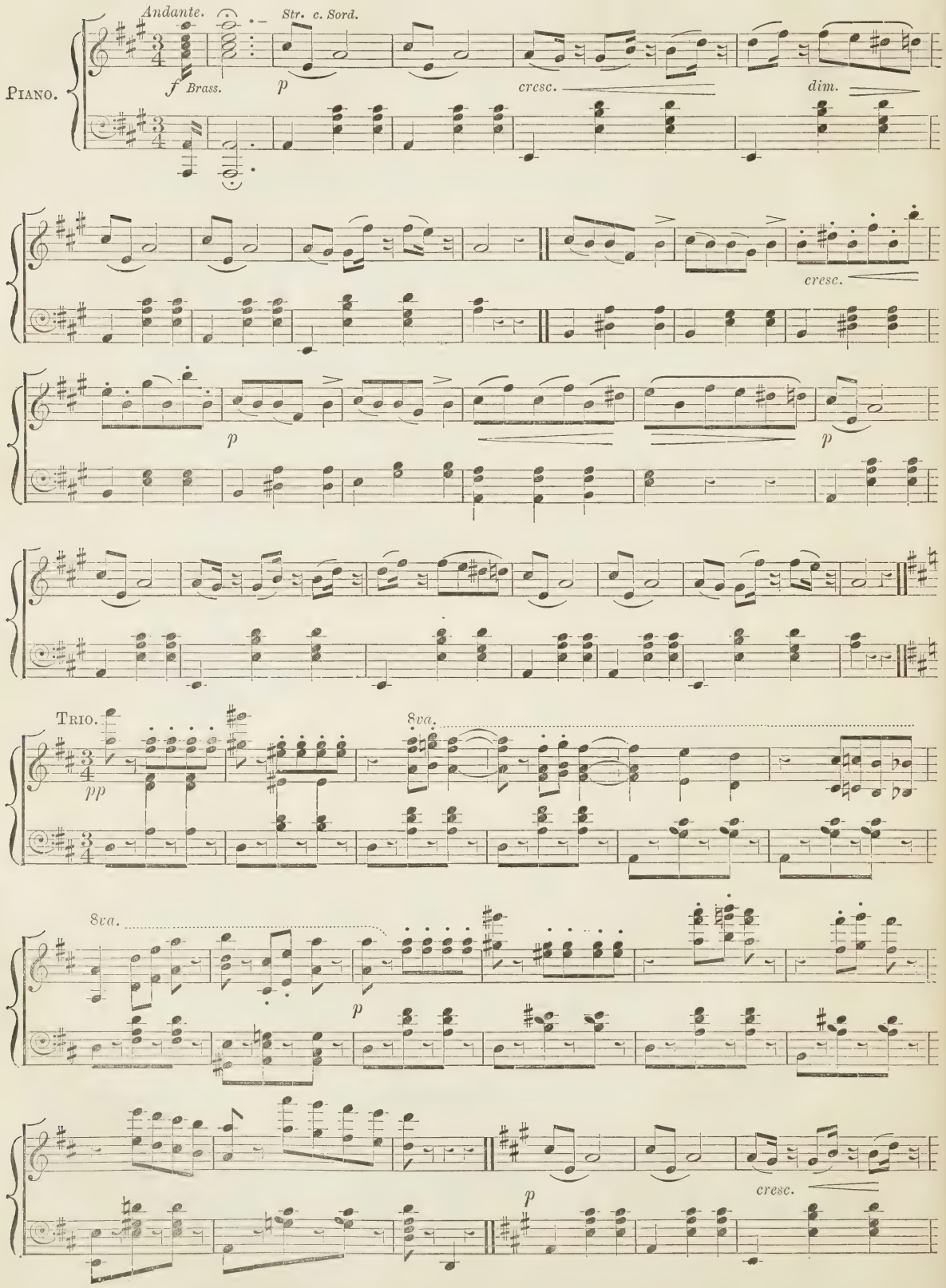
(*The soldiers present arms to Maria, who passes out through their ranks. When she reaches the foot of the mountain, she turns round and waves a farewell. Tonio tears the ribbon from his cap and tramples on it.*)

END OF THE FIRST ACT.

ACT II.

No. 11. INTRODUCTION.

(A drawing-room in the Castle; an opening at the back leads to a gallery, on each side is a door. A harpsichord, etc.)



dim.

cresc. *p* *p*

Recitative IV.

(*Enter Sulpizio and Ortensio, the former has his arm in a sling.*)

Voice. Piano.

Ortensio.

Here are the papers just come from the lawyer. The Duchess, with the young Duke, says they'll be here in an hour. Good news for all par-ties!

Ec - co le car - te che il no - ta-ro in-vi - a. Il Du - ca e la sua Ma-dre per le sei sa-ran quì. Fe - ste al - le - gri - a!

(*Exit.*) Sulpizio.

My poor Ma - ri - a, I can-not bear to see her forc'd to humour their whims. Three hours I've watch'd her, till it's made me quite gid-dy, try-ing hard to learn the mi-nuet; she who was always used to bound as free as a deer up - on the mountains; cry-ing, she told me: I shall ne - ver do it.

Po - ve - ra fi - glia! io più non ho co-rag-gio di ve-der - la sof - frir: già da quat- tr'o - re le van storpiando i pie -di perche im-pa-ri il mi - nu - et - to— e quel-la a -bi -tu - a - ta a sal - ta - re con noi li - be - ra - men - te, pian-ge e ri - pe - te: non ne fac - cio nien-te.

MARIA.

They've dress'd her up so grandly— Oh good Sul - pi - zio! I'm wea - ry of my life, oh this is
Ve - sti - ta da gran da - ma. Oh mio Sul - pi - zio! Io non ne pos - so più, von-no ammaz -

(both.)

wretched! But I tell you, what to me you've said so often in happier days: You'll find yourself mistaken.
- zar-mi; ma tel dis - si e il ri-pe - to schiet-ta - mente, hanno un bel dir: Non ne fa - re - mo niente.

SULPIZIO. MARIA. SULPIZIO.

Dear girl, you must have pa-tience! How is your shoulder? Thank you, it's get - ting
Pa - zien - za, fi - glia mi - a! La tua fe - ri - ta? Gra - zie! Va me - glio a

MARIA. SULPIZIO.

better. On this account, I hope, it will be some time before you join the Reg'ment! That will depend if matters here go
- sa-i. Per questo il Reg-gi-men-to su - bi - to, spe - ro, non raggiun-ge - ra - i! Re-sta a ve - der-si come andran le

MARIA.

smoothly. Oh, did you see your Aunt dress'd "*comme il faut?*" I should think so! And there's a song she's com-ing here now to
co-se. Vi - di la Zia ve - sti - ta comm' il faut? Siam da ca - po! U - na ro-man - za vuo - le o - ra in-se -

teach me, I'm to sing at the party this evening, I'm bor'd at the very thought. She's looking 'mongst her treasures
- gnar mi, e fra i suoi scarta - fac-ci ha scel-to, Dio sa quale antichi - tà, Per - ch'io sta se - ra po - i

(both.)

to find this pre-cious re - lic of the past; but I will tell her: You'll find yourself mis-ta-ken.
la can-ti al - lor che vi sa - rà gran gen - te; Ma tu ve - dra - i: Non ne fa - re - mo nien-te.

MARIA. SULPIZIO.

I want my To - nio, and neither Barons nor Dukes. But you can-not re-treat now, the thing is
Io To - nio vo - glio e non Ba - ro - ni, o Du- chi: Re- tro - ce - de- re a - des - so! A co - sa

MARIA. SULPIZIO.

settled, your marriage can't be undone. To-nio en- lis- ted but for my sake, how can I— That is all very
fat- ta! Fi- gliuo-la, sei tu mat-ta? To-nio per me si fè sol- da - to, ed i - o— Tut-to questo va

well; but I have told you how the brave boy was wounded, since then I know not what has be-come of him, nor where our Re-giment is
ben; ma non i- gno-ri che ambo fummo fe -ri - ti, ed or nem- me - no sa-per pos-sia -mo do- ve il Reg-gi- mento si ri -

MARIA. SULPIZIO.

station'd. Your aunt comes— I care not! Or - der! By all that's splen-did, here's a
- tro - vi— la Zi - a— Che im-por - ta! Zit - ti— mi - se - ri - cor - dia! che toi -

No. 12. RECIT. AND TRIO.—"THE ROSY MORNING NOW AWAKETH."

(*Enter the Countess, dressed in antique fashion.*)

VOICE.

oi- let!
- let- te!
Allegro maestoso.

PIANO.

f *Str.*

RECIT. COUNTESS.

The romance that I
La ro-man-za in que -

p *f*

spoke of we will rehearse now. A charming compo - sition: Ve-nus de-
- stio-ne è ri - tro - va - ta; è co - sa pre - li - ba - ta. Ve - ne - re

p

SULPIZIO. COUNTESS. SULPIZIO. COUNTESS.

- scendeth— (Just as ill-humour ri-ses.) What say you? Nothing! I was thinking! Ve-nus de-
scen - de (E monta il mal u - mo-re.) Che di - te? I - o! Nul-la af - fat - to. Ve - ne - re

f p

- scendeth in the mystic twi-light, to behold him whose love her heart in - spireth,— set by th'il-lustrious
scen - de fra la not - te o - pa - ca, per ve - de - re co - lui che amor le in - spi - ra Mu - si - ca del Ma -

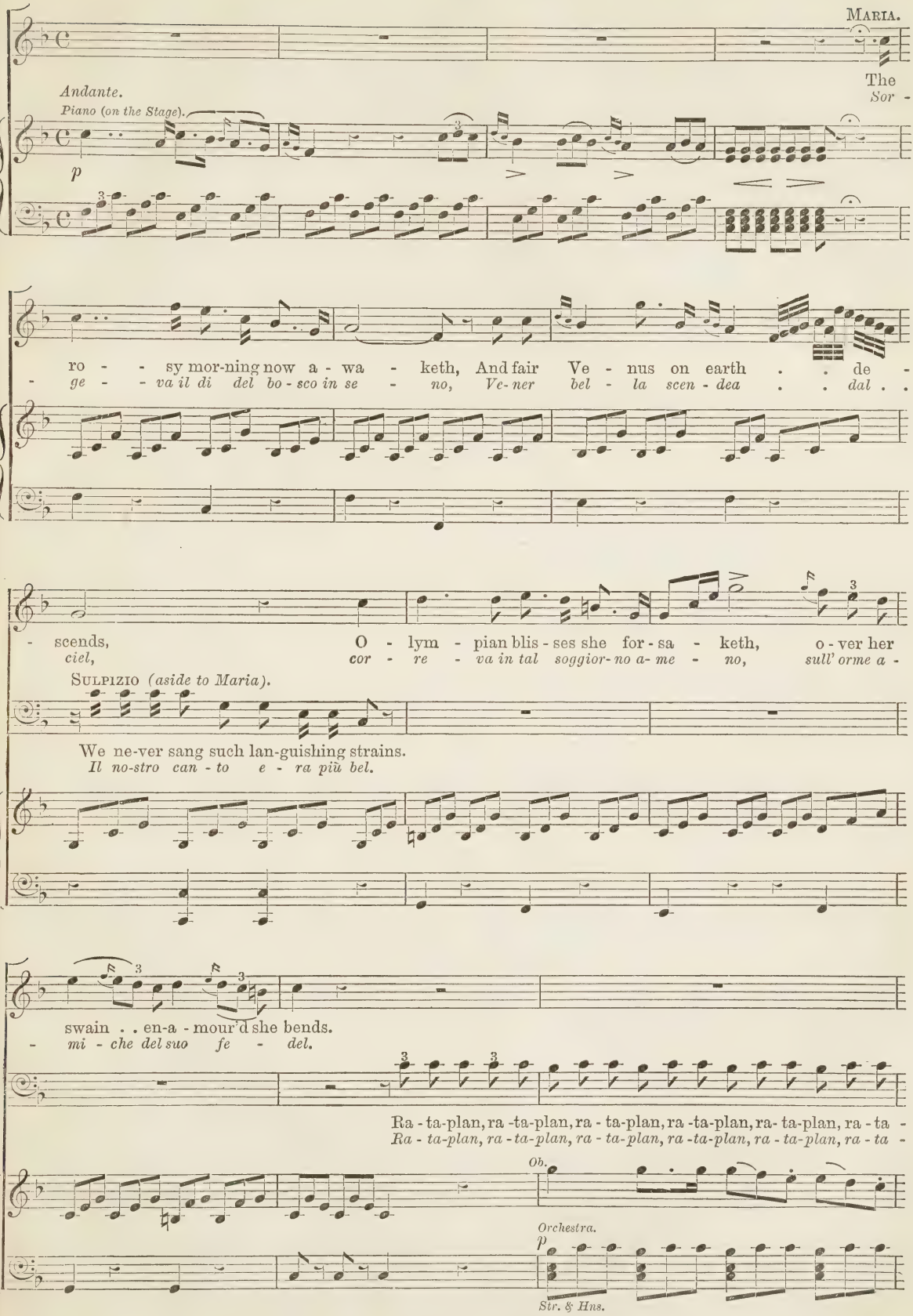
MARIA. SULPIZIO. COUNTESS.

Master Caf - fa - riel - lo. Sul - pi - zio, hear that! At - ten-tion! Begin, Ma - ri - a, well, are you
- e - stro Caf - fa - riel - lo. Sul - pi - zio, sen - ti. Oh bel - lo! Ebben Ma - ri - a, stu - pi - da

(*She seats herself at the harpsichord and plays in an affected way.*)

dreaming? You lis - ten in silence; with ex - pression, let us be-gin now.
re - sti! An - dia - mo— voi zit - to, tu, sta at - ten - ta, in - co - min - cia - mo.

ff


MARIA.
Andante.
Piano (on the Stage).
p
The
Sor -
ro - - sy mor-ning now a - wa - keth, And fair Ve - nus on earth . . de -
- ge - - va il di del bo - sco in se - no, Ve- ner bel - la scen - dea . . dal . .
- scends, O - lym - pian blis - ses she for - sa - keth, o - ver her
ciel, cor - re - va in tal soggior- no a- me - no, sull' orme a -
SULPIZIO (aside to Maria).
We ne-ver sang such lan-guishing strains.
Il no-stro can - to e - ra più bel.
swain . . en-a - mour'd she bends.
- mi - che del suo fe - del.
Ra - ta-plan, ra -ta-plan, ra - ta-plan, ra -ta-plan, ra- ta-plan, ra - ta -
Ra - ta-plan, ra - ta-plan, ra - ta-plan, ra -ta-plan, ra - ta-plan, ra - ta -
Ob.
Orchestra.
p
Str. & Hns.

Rataplan, ra-ta - plan, rataplan, ra-taplan, that is a song to warm the
Rataplan, ra-ta - plan, rataplan, ra-taplan, il bat-ta-glion in mar - cia

- plan, that is a song to warm the heart!
- *plan, il bat-taglion in mar - cia va!*

heart!
va!

Oh pray ex - cuse me, I'm afraid I have lost my place,
Perdon, per - don, m'ero distratta, perdon, per-don,

COUNTESS.

Eh? what is that I hear?
Eh, ma, che sen - to ma-i?

Oh pray excuse her, she's lost her
E - ra dis-trat-ta per-don, per -

ff Tutti. *p* Str.

Oh Aunt, excuse, I'll be - gin.
Ah ca - ra Zi - a per - don.

And while the Cy - prian god - dess
E que - sto a man- te a cui Ci -

Well, well, 'tis found, we'll recommence.
va ben, va ben, ri - co-min-ciam.

place.
- *don.*

Piano.

ga - zes on him who won high va - lour's . . . . prize, then o'er his
- pri - gna do-na - va il pre - - mio del va - - - - lor, il più gen -

fea - tures gen - - - tle and fair, a . . . smile hov' - ring
- ti - le, il più gen - ti - - le del - la cit -

Fl. & Ob.

flies, her lov - er re-plies, lov - er re - plies— (aside to Sulpizio.) what is the use of this
- tà e del - la bel - tà del - la bel - tà— del - la bel - tà o ben su -

SULPIZIO (aside to Maria).

What is the use of all this sigh-ing?
Del - la bel - tà o ben su - pre- mo!

Str.

p

Allegro.

sigh - - ing! There they are, there they are, there they are, all say, there they are, there they
- pre - - mo! E - gli è là, e - gli è là, e - gli è là, dav - ver, e - gli è là, e - gli è

COUNTESS.

What's this?
Che! che!

p

There they are, there they are, there they are, all say, there they are, there they
E - gli è là, e - gli è là, e - gli è là, dav - ver, e - gli è là, e - gli è

Allegro. Vl.

Str. pizz. p f p

are, ev'-ry heart is gay, there they are, there they are, there they are, what with the
là, pro-prio là, dav - ver, e-gli è là, e-gli è la, pro-prio là, il Reg-gi-

What are they say-ing? What is this?
Che di-con es-si? quale or-ror!

are, ev'-ry heart is gay, there they are, there they are, there they are, what with the
là, pro-prio là, dav - ver, e-gli è là, e-gli è là, pro-prio là, il Reg-gi-

ff *p* *p*

Twen-ti-eth can com-pare, what with the Twen-ti-eth can com-pare? Oh who would
-men-to ch'e-gual non ha, il Reg-gi-men-to ch'e-gual non ha! Oh Dio, che

p rall.

This is dis-grace-ful!
Che di-con es-si?

Twen-ti-eth can com-pare? What, what with the Twen - tieth? Oh who would
-men-to ch'e-gual non ha, ch'e - gual no non ha! Oh Dio, che

p rall

Tutti. 8va *f* *f* Ob. *p* Str. rall. Hns. D. Bass.

bear with their sighs and lan-guish-ing, who had a heart for such a song as this! I'll ne'er for-
no-ja, quest' a-ria lan-gui-da non val la mu-si-ca del mi-li-tar, e sen-to

I am shock'd! I am shock'd! What do they
quale or - ror! quale or - ror! Che di-te ohi-

bear with their sighs and lan-guish-ing, who had a heart for such a song as this! Thou'lt ne'er for-
no-ja, quest' a-ria lan-gui-da non val la mu-si-ca del mi-li-tar, e sen-to

Vl.

- get ye, oh lov'd com-pa - ni - ons, our brief and joy- ous days I sad-ly miss! Oh what a
pro - prio, che gliè im-pos - si - bi - le o - ra po - ter - ne - la di -men- ti - car! Che no - ja oi -

say, what do they say! Fie, for shame! Disgrace- ful!
- mè! oh qua-le or -ror! quale or - - ror! quale or - ror!

- get us, thy old com-pa - ni - ons, those hap - py joy- ous days to us were bliss! Oh what a
pro - prio, chè gliè im-pos - si - bi - le o - ra po - ter - ne - la di -men- ti - car! Che no - ja oi -

Hns.

rall.

bore! Oh what a bore! With all my heart, I on - ly
- mè, che no - - ja! Sia pur co - sì, ma non c'è

Disgrace - ful! Come, niece, go on now!
zit - ti la! An-diamo a - van- ti!

bore! Oh what a bore!
- mè, che no - - ja!

Tempo 1mo. *p* *Str.*

wish this song had some sense! While love - ly
ca - so non c'en - tra quì. Ve -ner scor-

Ob. *Piano.*

Cls. & Hns.

Ve - nus . gazed, fond - ly sigh - - - ing, un - to her bow - er a faint sound was
- gen - do tan - to vez - zo - - - sa, l'e - co del mon - te e del - la . .

Cl. & Hns. *Ob.*

waf - ted, 'twas Phi-lo-me-la in song re - ply-ing, in ten-der lay sigh-ing forth her
val - le di Fi - lo - me - na l'an-sia ge - lo - sa ri - pe - te-ran - no col suon d'a-

Fl. & Cls.

woes, she sigh'd forth her woes.
- mor i so - spir d'a - - mor.

COUNTESS.

she sigh'd forth her woes. Ve-ry
i so - spir d'a - - mor. Oh ni -

SULPIZIO.

I'd ra - ther hear the roll-ing drum than all this stuff of fan - cied woes.
io pre - fe - ri - sco a quei so - spi - ri d'un tam - bu - ro il bel ru - mor.

(*with exaggeration.*)

Tra . . . la la, tra la la
Tra . . . la la, tra la la

well sung, but you must sigh like she did. Tra . . la la, tra la la, la, (ah!)
- po - te, so - spi - riam co - me le - i. Tra . . la la, tra la la, la, (ah!)

Piano.

la, (ah!) tra . . . la la la, tra la la, la,
la, (ah!) tra . . . la la la, tra la la, la,

tra . . la la la la, tra la la, (ah!) no, no,
tra . . la la la la, tra la la, (ah!) no, no,

Hn. *Cl.* *Str.*

tr tr a piacere.

la, la . . . la, la, . . . la, la, ...
la, la . . . la, la, . . . la, la, ...

no, not like that, no, not like that, no, not like that, no, not like that, no, no, no, no, no, no,
non è co - sì, non è co - sì, non è co - sì, non è co - sì, no, no, no, no, no, no,

cresc. molto. *ff* *Tutti.*

p *f*

la, tra . . la . . la . . la, tra . . la . . la . . la,
la, tra . . la . . la . . la, tra . . la . . la . . la,

SULPIZIO. COUNTESS.

(Ah! tra la la la, tra tra). Now louder, and now quite
Ah! tra la la la, tra tra. Più for - te, più dol-ce an-

Piano. *p* *f* *p*

p tr tr tr tr *string.*

tra . . la . . la . . la, la, ... la, . . la, - - -
tra . . la . . la . . la, la, ... la, . . la, - - -

soft, that's well, that's bad, that's well, that's bad, that's well,
- cor, va ben, va mal, va ben, va mal, va ben,

Cl.

p tremolo. *string.* *e* *cresc.*

Str.

f

- a - - a - a - a - a - - a - - a - - a. . . .
- a - - a - a - a - a - - a - - a - - a. . . .

no, no.
no, no.

COUNTESS.

There's an end of my pa-tience; when I was with the Reg'ment, our songs were rather diff'rent. Oh fie, niece, what be -
Ah dav-ver io ri - nun- cio, al -me-no al re - gi - men -to più fa - cil e-ra il can -to! Oh ciel, oh ciel, che

MARIA.

To the front! to the front! this is the
En a - vant, en a - vant, co - si la

- haviour! most un-be - - coming!
sen - to! ah qual ri - - spo- sta!

SULPIZIO.

To the front! This is the
En a - vant! co - si la

Tutti Orchestra

p *Vivace.* *f*

way we used to march! to the front, to the front, to the front, to the
shie-ra in mar - cia va! en a - vant, en a -vant, en a - vant, en a -

way we used to march! to the front, to the front, to the front, to the
shie-ra in mar - cia va! en a - vant, en a -vant, en a - vant, en a -

Hns. & Tpts.

p *f*

front, ra - ta-plan plan plan, to the front, to the front, to the front, this is the
- vant, ra - ta-plan plan plan, en a - vant, en a - vant, en a - vant, e già la

front, ra - ta-plan plan plan, to the front, to the front, to the front, this is the
- vant, ra - ta-plan plan plan, en a - vant, en a - vant, en a - vant, e già la

8va

p Str. & Cls.

f

way we us'd to march, to the front, to the front, to the front, to the
schie - ra in mar - cia va, en a - vant, en a - vant, en a - vant, en a -

COUNTESS.

Oh I am shock'd! It is disgraceful!
ah! qual-e or-ror, pos - si - bil ma - i!

f

way we us'd to march, to the front, to the front, to the front, to the
schie - ra in mar - cia va, en a - vant, en a - vant, en a - vant, en a -

8va

f Tutti.

pp

front, ra- ta-plan plan plan, to the front, to the front, to the front! this is the
- vant, ra- ta-plan plan plan, en a - vant, en a - vant, en a - vant! e già la

(*Sighing.*)

Ah!
Ah!

pp

front, ra- ta-plan plan plan, to the front, to the front, to the front! this is the
- vant, ra- ta-plan plan plan, en a - vant, en a - vant, en a - vant! e già la

8va.

Str. Fls. & Cls.

p

way we us'd to march, ra- ta - plan plan plan, ra- ta -
schie - ra in mar - cia va, en a - vant plan plan, en a -

what shocking taste to pre-fer . . . . a vul - gar
ah qual or - ror, qual or - ror . . . . av - vi - lup -

way we us'd to march, ra - ta- plan plan plan,
schie - ra in mar - cia va, en a - vant, plan plan,

p Wood.

- plan plan plan, to the front, ra - ta- plan, to the front, ra- ta- plan,
- *vant plan plan, en a- vant, ra - ta - plan, en a- vant, ra - ta - plan,*

f *p*

march to a clas-si-cal romance, she ne-ver will be *comme il faut !* I am shock'd, I am
- *pa - re ad un can-to si gen - ti - le la can-zon d'un mi - li - tar, qua-le or-ror ! quale or -*

f

ra - ta- plan, to the front, ra - ta- plan, to the front, ra- ta- plan,
en a - vant, en a- vant, ra - ta - plan, en a- vant, ra - ta - plan,

ff *Tutti.* *p Cl. & Bssn.*

f

to the front, to the front, to the front, to the front, ra - ta - plan plan
en a - vant, en a - vant, en a - vant, en a - vant, ra - ta - plan plan

shock'd, I am shock'd, to pre - fer a vul - gar
- *ror, qua - le or- ror, ah l'or - ror, pos - si - bil*

f

to the front, to the front, to the front, to the front, ra - ta - plan plan
en a - vant, en a - vant, en a - vant, en a - vant, ra - ta - plan plan

Tutti. *f.*

p

plan, to the front, to the front, to the front, ra - ta-plan, ra - ta - plan, 'tis the way we us'd to
plan, en a - vant, en a - vant, en a - vant, ra - ta-plan, en a - vant, già la schie-ra in marcia

p

march to a clas - si - cal ro - mance, to pre-fer a vul-gar march to a clas - si - cal
mai che si pos - sa av - vi - lup - par ad un can - to si gen - til la can - zon mi - li -

p

plan, to the front, to the front, ra - ta-plan, ra - ta - plan, 'tis the way we us'd to
plan, en a - vant, en a - vant, ra - ta-plan, en a - vant, già la schie-ra in marcia

8va.

f *p Str. & Fl. & Cls.*

or

march . . . . . to the
ment . . . . . en a -

song, she will ne'er . . be *comme il faut*, no she will ne'er . . . be *comme il*
- tar qual or - ror . . . pos - si - bil ma - i che si pos - - sa av - vi - lup

march, 'tis the way . . we us'd to march, oh what joy, . . . to the front, to the
va bat-ta - glion . . oh che pia - cer bat - ta - glion, . . . en a - vant, en a -

8va

p

front . . . . . .
vant . . . . . .

faut, she will ne'er . . be *comme il faut*, no she will ne'er . . be *comme il*
- par ad un can - - to si gen - ti - le la can - zon . . . d'n mi - li -

front, 'tis the way . . we us'd to march, oh what joy . . . to the front, to the
- vant bat- ta - glion, . . oh che pia - cer bat - ta - glion . . . en a - vant, en a -

8va

f

. . . . to the front, forward, march, to the front, to the front,
. . . . en a - vant, bat - ta - glion, en a - vant, en a - vant,

f

faut, I am quite shock'd, I am quite shock'd, I am quite shock'd, I am quite
- tar, ah qual or - ror, ah qual or - ror, ah qual or - ror, av - vi - lup -

f

front, to the front, forward, march, to the front, to the
- vant, en a - vant, bat - ta - glion, en a - vant, en a -

f *ff* *Tutti.*

p

this is the way we us'd to march, this is the way we us'd to
e già la schie - ra in mar - cia va, si si, la schie - ra in mar - cia

p

shock'd, . . she will ne'er be *comme il faut,* she ne - ver will be *comme il*
par, . . con un can - to si gen - ti - le la can - zon d'un mi - li -

p

front, ra - ta-plan plan plan, ra - ta-plan plan plan, this is the way we us'd to
- vant, en a - vant, plan plan, en a - vant, plan plan, si si la schie - ra in mar - cia

p

f

march, to the front, forward, march, to the front, to the front,
- ment, en a - vant, bat - ta-glion, en a - vant, en a - vant,

f

faut, I am shock'd, I am shock'd, I am shock'd, I am
- tar, ah l'or - ror, ah l'or - ror, ah l'or - ror, ah l'or -

f

march, to the front, forward, march, to the front, to the
va, en a - vant, bat - ta - glion, en a - vant, en a -

f ff

p

to the front, to the front, to the front, to the front, this is the way we us'd to
en a - vant, en a - vant, en a - vant, en a - vant, e . . già la schie - ra in mar - cia

p

shock'd, . . she will ne'er be *comme il faut,* she ne - ver will be *comme il*
- ror, . . ad un can - to si gen - ti - le la can - zon d'un mi - li -

p

front, ra - ta-plan plan plan, ra - ta- plan plan plan plan plan plan plan plan plan plan
- vant, en a- vant, plan plan, en a - vant, plan plan plan plan plan plan plan plan plan

p

accelerando.

f

march, ra - ta-plan plan plan plan plan plan plan, ra - ta-plan plan plan plan plan plan plan, la la la la la
va, ra - ta-plan plan plan plan plan plan plan, ra - ta-plan plan plan plan plan plan plan, la la la la la

f

faut, she ne - ver will be *comme il faut,* she ne - ver will be *comme il faut,*
- tar, ah qua - le or - ror, ah qua - le or - ror, ah qua - le or -ror, ah qua - le or - ror,

f

plan, ra - ta-plan plan plan plan plan plan plan, ra - ta-plan plan plan plan plan plan plan,
plan, ra - ta-plan plan plan plan plan plan plan, ra - ta-plan plan plan plan plan plan plan,

ff accelerando.

ff

la la la la la, ... la, . . . la, this is the way we us'd to
la la la la la, ... la, . . . la, e già la schie-ra, già la

ff

ne - - - - ver will be *comme il faut,* she ne-ver will, she ne-ver
la can - - zon d'un mi - li - tar, ah! con un can - to mi - li -

ff

this . . . . is the way, this is the way we us'd to
oh . . . . qual pia - cer e già la schie-ra, già la

ff 8va *f* *f*

march, this is the way we us'd . . . . . to march, this is the
schie - ra in mar - cia va, in mar - - - - - - cia va, in mar - cia

will be *comme il faut,* no, I . . . am shock'd, I am shock'd, she ne - ver
- tar qua - le or - ror, ah, qua . . le or - ror, qua - le or - ror, ah qua - le or -

march, this is the way we us'd . . . . . to march, this is the
schie - ra in mar - cia va, in mar - - - - - - cia va, in mar - cia

8va *f* *f* *Cls.* *Bssns.* *ff Tutti.* 8va

(Exit the Countess, in disgust; Maria returns to her chamber, and Sulpizio, going to the back of the stage, meets Ortensio.)

way we us'd to march, this is the way we us'd to march.
va, in mar - cia va, in mar-cia va, in mar - cia va.

will be *comme il faut*, she ne - ver will be *comme il faut.*
- ror ah qua - le or - ror, ah qua - le or - ror, ah qua - le or - ror.

way we us'd to march, this is the way we us'd to march.
va, in mar - cia va, in mar-cia va, in mar - cia va.

8va.

VOICE.

ORTENSIO *(entering)*. I was look-ing just for you.
Giu - sto vo - i, gra - na - tier.

SULPIZIO. Why, what has hap-pen'd?
Cos' è ac - ca - du - to?

ORTENSIO. A sol-dier is be - low, ask-ing to see you. He's wounded in the arm.
C'è abbas-so un Mi - li - tar, ma di quei gros - si! Ha u - no spal - li - no d'or.

PIANO.

Cello. & D. Bass.

SULPIZIO. A soldier, and wounded? (Can it be, am I dreaming? If it were To - nio! 'Twould be as though a bombshell had fall'n a - mongst us!)
U - no spal - li - no! (Co-spetton! Fos-se lu - i? Ci vor - ria que - sta! Che guaz - za - bu-glio al - lo - ra e che tem - pe - sta.)

(Exit hastily, followed by Ortensio.)

ORTENSIO. What vile dis-or-der! The place is ours no lon-ger; they will turn this Chateau in-to a barracks.
Un gior-no o l'altro, ed es - ser dee pur bel - lo, dee can - giar-si in quartier tut-to il Ca-stello.

(Exit.)

VOICE.

PIANO.

Moderato.

Vl. *p* *Fl.* *p* *Cello.*

MARIA. RECIT.

The die is cast, and my fate is de-ci-ded; I have none to pro-tect, no friend to save me!
De-ci-so è dunque, can-ge-rà il mio fa-to; nè a pro-te-ger-mi al cun è qui spro-na-to!

Cello. *ad lib.*

Larghetto.

p *Str.*

To my heart what is wealth, what is splen-dour, ne-ver
Me se-dur han cre-du-to ma in-va-no co' te-

p

can they my sen-ses be-guile, While I sigh for the love true and
-so-ri ed un vuo-to splen-dor, ta-cer degg' io il mio duol più che u-

ten - - der, fond-ly ho - ping that fate a - gain may smile. Though they
- ma - - no, e di spe - me sol pa - sce - re il cor. Fra le

Cello.

deck me with all on earth that's ra - rest, 'neath these jew - els my eyes with tears are
gem - me ei tes - su - ti non tro - va, pa - ce al - cu-na il mio lun - go do -

cresc. a poco.

dim, though with tears they are dim, Ah! . . . . . What a -
- lor, il do - lor, il do - lor, Ah! . . . . . Es - ser

cresc. stringendo.

- vails that they call me the fai - rest, if the fai-rest, I am not for him, . . . if the
bel - la a che dun - que mi gio - va, se o-gni pa - ce vien tol - ta al mio cor, . . . s'o - gni

p

fai-rest, I am not for him. Ye lov'd compa - nions of my
pa - ce vien tol-ta al mio cor. O voi cui ven-ni un dì ra -

Vl.

pp

child-hood, from whom hard fate hath bid me part, let me on earth once more be-
- pi - ta, nel duol com-pa - gni e nel pia - cer, io do - ne-rei que- sta mia

portando la voce.

- hold ye, and rest my wea - ry trou - bled heart, and rest my wea- ry trou-bled heart! Ah, lov'd com-
vi - ta, on-de po-ter - vi al-men ve - der, on- de po- ter-vi al-men ve - - der! Ah! do- ne -

Cl.

- pan-ions, let me a-gain, a-gain once be-hold ye, and rest my wea-ry, my . . trou - bled . . .
- re - i que- sta mia vi - ta, que -sta mia vi - ta on - de po - ter - vi al - men ve - -

pp

stringendo.

heart, once more on earth, once more on earth, ah! . . . . . lov'd com -
- der, al - men ve - der, al - men ve - der, ah! . . . . . per po -

Cello.

stringendo e cresc.

- pan-ions, once . . . . more, once more on earth!
- ter - vi al - - - men, al- men ve - der.

p

Cello.

Str.

Recit.

And yet this hated marriage fills ev'ry heart with pleasure; in vain my sighing, I must to fate sub -
Per si fa - tal con - trat-to tutt' è le - ti - zia in - tor-no; la mia sven- tu - ra io com - pi-rò in tal

Str. trem.

p

Allegro.

- mit me.
gior- no.

Side Dr. (behind the scenes).

What are those sounds I hear? Heav'n!
Ma co - sa sen - to io mai! Ciel!

Tpts. (behind the scenes.,

p

Is't an il - lu-sion? 'Tis the march of the Reg' - ment!
Ah! m'illu - des - si? Que-sta mar- cia guer- rie - ra,

Allegro vivace.

Oh my com - pa - - - - nions!
Ah! son pur des - - - - si!

Orchestra. (*The soldiers enter.*)

Tnr. & Cello.

Hns. & D. Bass.

Oh what plea-sure, oh joy - ous
O tra - spor - to, o dol - ce eb -

Str.

meet-ing, friends and com-panions of my heart.
- brez - za, son gli a - mi - ci del mio cor.

Cl.

cresc.

Oh what joy, oh fond re - mem - brance of my days, of my
Dei pia - cer di gio - vi - nez - za ri - tor - na - - te al -

days of bliss, oh what joy, oh fond re -
- men con lor, Bel pen - sier di gio - vi -

Tutti. ff

- mem-brance of my days, my days of bliss, oh what joy, oh what joy,
- nez - za deh! tor - na - te al-men con lor, bei pia- cer, bei pia- cer,

ff

Allegretto moderato.

fond re-mem-brance of hap-py days, Ah! . . All hail, France, my
deh tor - na - te, tor - na-te a me, Ah! . . Ev - vi - va la

Allegretto moderato.
Vl. & Cls.
f
mf Hns. & Bssns.

country, thou hap - py, thou sun-ny land, all hail, brave com - pa-nions, Ye
Fran-cia e i suoi lie - ti, lie - ti di, E - vi - van le gio - je che a -

p
p
Str.

con - q'ring band. All hail, France, my
- mor . . nu - dri. Ev - vi - va la

f
f

coun - try, all hail, brave com - pa-nions, ye con - quer - ing band. Thou
Fran - cia, e vi - van le gio - je che a - mor nu - dri, Ev -

f
p

land fair and glo - rious, wher - e - ver we go, thy ban - ner vic -
- vi - va la glo - ria, che cin - ge il va - lor mi re - ca vit -

fp

accell.

- - to-rious dis-per-ses the foe, ...
- - to-ria la pa-ce del cor, ...

accell.

tr tr

. . . . . thou
. . . . . ev-

f

land fair and glo-rious, wher-e-ver, wher-e'er we go thy ban-ner vic-
- vi-va la glo-ria che cin-ge il va-lo-re mi re-ca vit-

f f p

f

- to-rious dis-per-ses the foe, thy banner vic-to - - rious, thy banner vic-
- to-ria la pa-ce del cor, ev-vi-va la Fran - - cia, mi re-ca vit-

Obs. f

f

f rall. tr

- - to - - - - rious dis-per-ses the foe, ... the
- - to - - - - ria la pa-ce del cor, ... del

Fls. a tempo.

f f Tutti.

foe.
- cor.

f CHORUS. TENOR.

Ma - ri - a, 'tis our daughter, oh what joy thus to meet, from
E' le - i, no-stra fi - glia, qual pia - cer, qual de - stin, l'an -

f BASS.

Ma - ri - a, 'tis our daughter, oh what joy thus to meet, from
E' le - i, no-stra fi - glia, qual pia - cer, qual de - stin, l'an -

f

bat -tle, and from slaughter, what happy chance our child to greet, from bat-tle and from
- ti - ca tua fa - mi- glia ti ve-de al - fin, ti ve-de al - fin l'an - ti - ca tua fa -

bat -tle, and from slaughter, what happy chance our child to greet, from bat-tle and from
- ti - ci tua fa - mi- glia ti ve-de al - fin, ti ve-de al - fin l'an - ti - ca tua fa -

rall.

Oh what joy, oh fond re-membrance e - ver
O tra - spor - to di dol - cez - za, son gli a -

slaugh-ter, what hap - py chance our child to greet,
- mi - glia ti ve - de al - fin, ti ve - de al - fin.

slaugh-ter, what hap - py chance our child to greet.
- mi - glia ti ve - de al - fin, il ve - de al - fin.

p Str.

rall.

va-nish'd my days of bliss, oh what pleasure, fond remembrance of my vanish'd days of
- mi - ci, er - ror non è, bel pen - sier di gio - vi - nez - za deh! con es - si tor-na a

a tempo. Moderato. f

bliss, companions dear, companions dear, oh happy day! . . . . All hail! France, my
me! deh! tor-na a me deh! torna a me, deh! torna a me! . . . . Ev - vi - va la

Vls. Tnr. Cls. mf Hns. & Bssns.

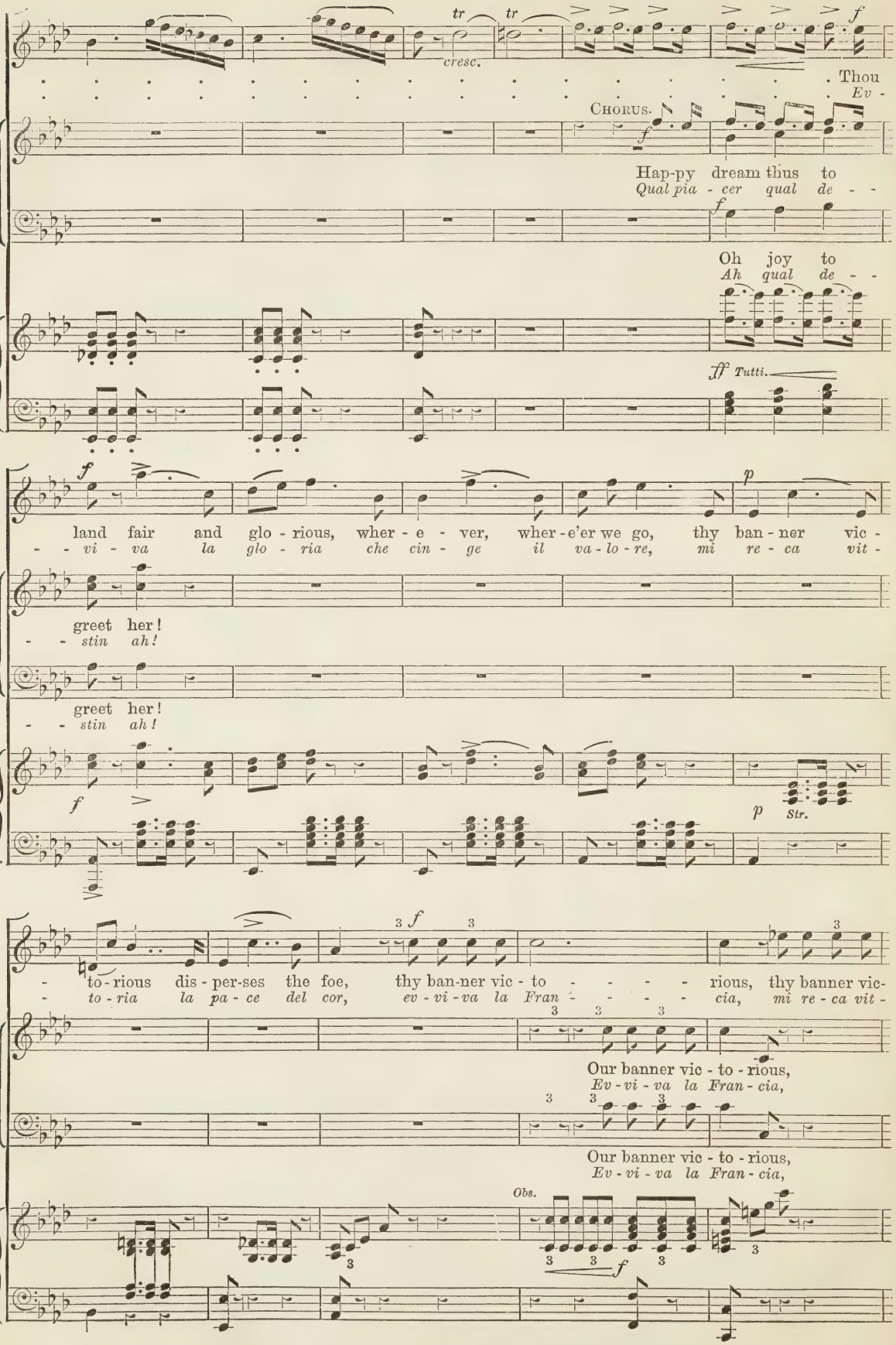
country, thou hap-py, thou sunny land, all hail brave com-panions! ye con - q'ring
Fran-cia e i suoi lie - ti lie - ti di, ev - vi - van le gio - je che a-mor . . nu -

p Str.

band. Thou land fair and glo - rious, wher - e - ver we go, thy
- dri. Ev - vi - va la glo - ria che cin - ge il va - lor, mi

f p fp

ban - ner vic - to - rious dis - pers-es the foe, ...
re - ca vit - to - ria la pa - ce del cor, ...


tr
tr
cresc.
f
Thou
Ev -
Chorus.
f
Hap-py dream thus to
Qual pia - cer qual de - -
f
Oh joy to
Ah qual de - -
ff Tutti.
f
p
land fair and glo - rious, wher - e - ver, wher - e'er we go, thy ban - ner vic -
- - vi - va la glo - ria che cin - ge il va - lo - re, mi re - ca vit -
greet her!
- - stin ah!
greet her!
- - stin ah!
f
p
Str.
f
- to - rious dis - per - ses the foe, thy ban - ner vic - to - - - - rious, thy banner vic-
- to - ria la pa - ce del cor, ev - vi - va la Fran - - - - cia, mi re - ca vit -
Our banner vic - to - rious,
Ev - vi - va la Fran - cia,
Our banner vic - to - rious,
Ev - vi - va la Fran - cia,
Obs.
f

rall. tr più mosso.

- to - - - rious, dis-per-ses the foe, . . . the foe, France, oh my
- to - - - ria la pa-ce del cor, . . . del cor, vi-va la

our banner vic-to - rious, our ban - ner, yes, dis -
sal-vez-za al-la glo - ria, ah vi - va, la fa -

our banner vic-to - rious, our ban - ner, yes, dis -
sal-vez-za al-la glo - ria, ah vi - va, la fa -

Fls. f f Tutti. f

coun - - try, France, oh my coun - - try, France, oh my coun - - -
Fran - - cia, vi-va la Fran - - cia, vi-va la Fran - - -

- per - - - ses ev' - ry foe, yes, dis - per - - -
- mi - - - glia qual de - stin, si ti ve - - -

- per - - - ses ev' - ry foe, yes, dis - per - - -
- mi - - - glia qual de - stin, si ti ve - - -

8va 8va 8va ff

- - - - - - try!
- - - - - - cia!

- - - ses the foe!
- - - de al - fin!

- - - ses the foe!
- - - de al - fin!

8va

Recitative VI.

Voice. Piano.

Sulpizio. Chorus. Sulpizio.

Ten thousand welcomes, my comrades! What, Sul - pi- zio? Yea, Sul - pi- zio, no other, I'm de - ligh - ted, I am o- verjoy'd to see you. Tom- ma - so? Am - bro - gio? Pie - ro? All re - spond to the roll call. Oh yes, they an- swer. And so does To-nio. Ah! my dear To- nio, A-las though, your wounded arm! My dar-ling, whene'er a man is minded to seek death on the field of mar - tial glo - ry, he can - not choose whe-ther 'tis li - ving or dy - ing.

Oh! Ca- me - ra - ti, a - mi - ci! Veh! Sul - pi- zio? Sì, Sul - pi-zio in per-so- na, che vi - strin - ge, e v'ab-braccia tut - ti quan - ti. Tom - ma - so? Am - bro - gio? Pie - ro? Nes - sun man-ca all' ap - pel - lo. Oh si, nes - su - no. E nep - pur To- nio. Ah! To - nio mi - o, ma guar- da ha u- no spal-lin! Per Bac - co, quand' un si è mes-so in te- sta di mo - ri - re sul cam - po dell' o - no - re, non c' è che dir o sa - le in al - to, o mu - ore.

Maria. Tonio. Maria. Tonio.

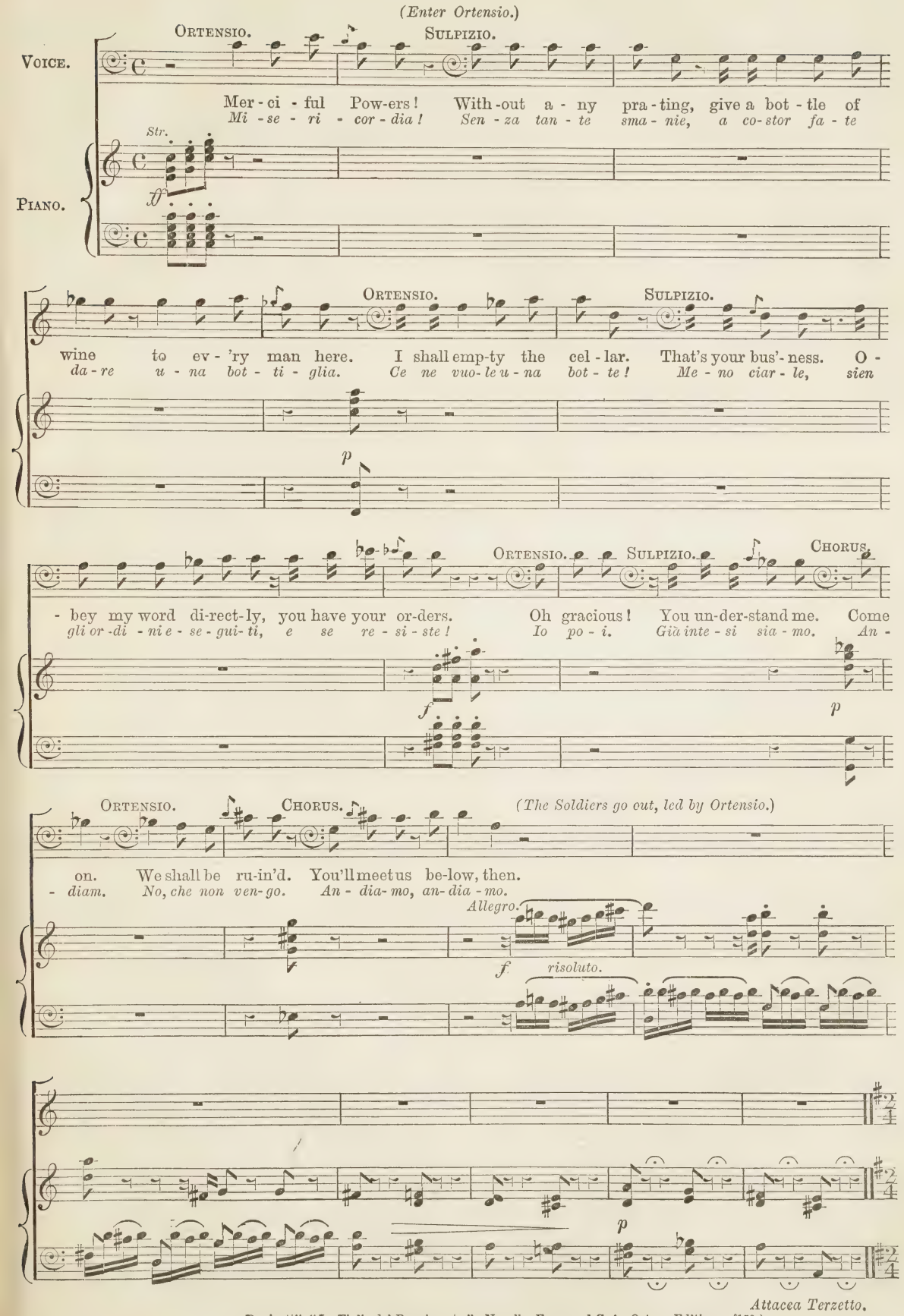
Sulpizio. Chorus.

Good comrades, a flowing tankard, in my o- pin-ion, still would increase our pleasure. Not a doubt on't. If my Aunt should come in now! I will conceal them in yonder shrubb'ry. Or-ten-si - o!

Ma vo - i, miei buo-ni a - mi - ci, un bic-chie- ri - no for - se ne be - ve - re - ste. Fi - gu - rar - si! E se tor - na la Zi - a. Sta-ran ce - la - ti in fon-do al par- co. Or- ten-si - o!

Maria. Sulpizio.

No. 14. RECIT. AND TRIO.—"ARE WE THREE MET AGAIN?"



Attacca Terzetto.

MARIA. *pp*

Are we
Stret-ti in -

TONIO. *pp*

Are we
Stret-ti in -

SULPIZIO. *pp*

Are we
Stret-ti in -

Allegro.
Tutti.

f *p* *Str.* *p*

D. Bass.

three met a-gain, oh what joy af-ter pain, I can scarce-ly be-lieve we're u - ni - ted, Are we
- *siem tut-ti tre, qual ar-dor, qual pia-cer non può il cor so-ste-ner tal fa-vo - re, stret-ti in -*

three met a-gain, oh what joy af-ter pain, I can scarce-ly be-lieve we're u - ni - ted,
- *siem tut-ti tre, qual ar-dor, qual pia-cer non può il cor so-ste-ner tal fa-vo - re,*

three met a-gain, oh what joy af-ter pain, I can scarce-ly be-lieve we're u - ni - ted,
- *siem tut-ti tre, qual ar-dor, qual pia-cer non può il cor so-ste-ner tal fa-vo - re,*

sempre stacc. *fp*

three met a-gain, oh what joy! I can
- *siem tut-ti tre, qual pia-cer! non può il*

p

are we three met a-gain, oh what joy! I can
stret-ti in-siem tut-ti tre, qual pia-cer! non può il

p

are we three met a-gain, oh what joy! I can
stret-ti in-siem tut-ti tre, qual pia-cer! non può il

scarce-ly be-lieve we're u - ni - - ted, I can scarce trust my sen - ses de - ligh - ted, are we
cor, non può il cor tal fa - vo - - re, tal mer - cè non può il cor so - ste - ne - re stret-ti in-

scarce-ly be-lieve we're u - ni - - ted, I can scarce trust my sen - ses de - ligh - ted,
cor, non può il cor tal fa - vo - - re, tal mer - cè non può il cor so - ste - ne - re,

scarce-ly be-lieve we're u - ni - - ted, I can scarce trust my sen - ses de - ligh - ted,
cor, non può il cor tal fa - vo - - re, tal mer - cè non può il cor so - ste - ne - re,

p

three met a-gain, oh what joy, oh what
- siem tut - ti tre, tut - ti tre, qual pia-

are we three met a - gain, oh what joy, oh what
stret - ti in-siem tut - ti tre, tut - ti tre, qual pia-

p

are we three met a-gain, oh what joy, oh what joy
stret-ti in-siem stret-ti in-siem tut - ti tre, qual pia-cer,

tr

joy af - ter pain, oh what joy af - ter pain, oh what
- cer, qual ar - dor, qual pia - cer, qual ar - dor, sia - mo

joy af - ter pain, oh what joy af- ter pain, oh what
- cer, qual ar - dor, qual pia - cer, qual ar - dor, sia - mo

af - ter pain oh what joy af - ter pain, oh what
qual ar- dor, qual pia- cer, qual ar- dor, sia - mo

tr *tr* *tr*

Wood.

joy, are we three met a - gain, oh what joy, oh what joy af - ter pain, oh what
quà tut - ti tre, qual pia - cer, qual pia - cer, sia - mo quà, tut - ti tre, sia - mo

joy, are we three met a - gain, oh what joy, oh what joy af - ter pain, oh what joy, . .
quà tut - ti tre, qual pia - eer, qual pia - cer, sia - mo quà, tut - ti tre, sia - mo quà, . .

joy, are we three met a - gain, oh what joy, oh what joy af - ter pain, oh what
quà tut - ti tre, qual pia - cer, qual pia - cer, sia - mo quà, tut - ti tre, sia - mo

Str. p Ob.

joy, are we three, . . are we three met a - gain, . . are we three met a -
quà, tut - ti tre, . . . sia - mo quà, tut - ti tre, . . qual pia - cer, qual pia -

. . met a - gain, oh what joy, . . oh what joy, met a -
. . tut - ti tre, sia - mo quà, . . tut - ti tre, qual pia -

joy, met a - gain, are we three, oh what joy,
quà, tut - ti tre, sia - mo quà, tut - ti tre,

Fl. Vl.

- gain, oh what joy, oh what joy!
- cer, qual pia - cer, sia - mo quà.

- gain, oh what joy, oh what joy!
- cer, qual pia - cer, sia - mo quà.

oh what joy, oh what joy! What fond re -
qual pia - cer, sia - mo quà. Dol - ce me -

Tutti. Str. ff pp Fl. & Cl.

For e - ver va - nish'd!
Da noi lon - ta - no

Oh, days of glo - ry!
Bel tempo an - da - to,

- membrance! By thee for -
- *mo-ria!* *Ti sei por -*

Vl.

Fl. & Cl.

That time so
Il tem - po an -

They will re - turn, they will re - turn.
Ma tor - ne - rà, sì tor - ne - rà.

- sa-ken! They're lost for e - ver, they're lost for e - ver.
- *ta - to!* *Lo spe-ri in - va - no, lo spe-ri in - va - no.*

Vl.

pp

pp

che-rish'd now hath return'd, that time so cherish'd hath now return'd, I'm by thy side once
- *da - to tor - nò per me, il tem-po an -da - to tor - nò per me, a lui vi - cin, vi -*

Vl.

pp

more I'm by thy side! . . . Are we three met a-gain, oh what plea - sure, I can
cin, vi - ci - no a te . . . . Stretti in - siem tut- ti tre, qual ar - do - - re, non può il

Are we three met a-gain, oh what plea - sure, I can
Stretti in - siem tut- ti tre, qual ar - do - - re, non può il

Are we three met a-gain, oh what plea - sure, I can
Stretti in - siem tut- ti tre, qual ar - do - - re, non può il

Vl. Fl. Cl. *Str.*

scarce trust my sen - ses de - ligh - ted, are we three met a-gain,
cor so - ste - ner tal fa - vo - re, stretti in - siem tut - ti tre,

scarce trust my sen - ses de - ligh - ted, are we three met a -
cor so ste - ner tal fa - vo - re, stretti in- siem tut - ti

scarce trust my sen - ses de - ligh - ted, are we three
cor so ste - ner tal fa - vo - re, stretti in - siem

Oh what joy, oh what joy af - ter pain, oh what
tut - ti tre, qual pia - cer qual ar - dor, qual pia -

- gain, Oh what joy, oh what joy af - ter pain, oh what
tre, tut - ti tre, qual pia - cer qual ar - dor, qual pia -

met a-gain, oh what joy, oh what joy af- ter pain, oh what joy,
stret-ti insiem, tut - ti tre qual pia- cer, qual ar- dor, qual pia- cer,

joy af - ter pain, oh . . what joy, are we three met a - gain, oh what
- cer, qual ar - dor, sia - mo quà tut - ti tre, qual pia - cer, qual pia -

joy af - ter pain, oh what joy, are we three met a - gain, oh what
- cer, qual ar - dor, sia - mo quà tut - ti tre, qual pia - cer, qual pia -

af - ter pain, oh . . what joy, are we three met a - gain, oh what
qual ar - dor, sia - mo quà tut - ti tre, qual pia - cer, qual pia -

tr

Wood. Str. p

joy, oh what joy af - ter pain, oh what joy, are we three, . . are we
- cer sia - mo quà tut - ti tre, sia - mo quà tut - ti tre, . . . sia - mo

joy, oh what joy af - ter pain, oh what joy, . . met a - gain, oh what joy, . .
- cer, sia - mo quà tut - ti tre, sia - mo quà, . . tut - ti tre, sia - mo quà, . .

joy, oh what joy af - ter pain, oh what joy, met a - gain, are we
- cer, sia - mo quà tut - ti tre, sia - mo quà, tut - ti tre, sia - mo

Ob. Fl. Vl.

three met a - gain, . . . are we three met a - gain, oh what joy, oh what joy!
quà tut - ti tre, . . . qual pia - cer, qual pia - cer, qual pia - cer sia - mo quà!

. . oh what joy, met a - gain, oh what joy, oh what joy!
. . tut - ti tre, qual pia - cer, qual pia - cer sia - mo quà!

three, oh what joy, oh what joy, oh what joy!
quà, tut - ti tre, qual pia - cer, sia - mo quà!

Tutti.

Vivace, lo stesso movimento in 4 tempi. (to Sulpizio.)

'Tis you must speak for him, you must, 'tis you must speak for
Per lui tu dei par-lar, per lui, per lui tu dei par-

(to Sulpizio.)

'Tis you must speak for me, you must, 'tis you must speak for
Tu par-le-rai per me, per me, tu dei par-lar per

Vivace.

p Str.

him. Do that without de-lay. There's no but, there's no
-lar. Nè de-vi poi tar-dar. Non c'è ma, non c'è

me. Say how we pledg'd our faith, There's no but, there's no but,
me. Pre-miar dei la mia fe, non c'è ma, non c'è ma.

But, but, but, but, but,
Ma, ma, ma, ma, ma,

but.
ma.

I claim your faithful pro-mise—
La tua pro-es-sa è urgen-te—

hear what I have to say— but you don't un-derstand, pray hear me out, pray hear me
ma u-di-te, u-di-te almen— ma voi, voi non sa-pe-te, u-di-te, u-di-te, u-di-te

Fl. & Vl.

p

You know he loves me dear - ly, you know he loves me dearly,
Ei m'ama immensa - men - te, ei m'ama immensa-mente,

She's mine beyond all doubt,
il cor ha la sua fè,

out, but hear me out, but hear me out, you don't know what you are a -
me, u - di - te me, u - di - te me, voi non sa - pe-te, u-di-te

pp *Str. & Cls.*

cresc.

'tis you must plead for us, Yes, yes; oh that you must,
tu par - le - rai per me, oh si, lo de - vi tu,

'tis you must plead for us,
tu par - le - rai per me,

- bout, but hear me out, you don't understand, you will not hear me
me, u - di - te me, voi non sa-pe - te, ma non sa-pe-te an -

cresc.

oh plead for me, oh plead for me, you know I love him on - ly, none else can have my
tu par - le - rai, tu par - le - rai, non pos-so a-marne un al - tro, se l'a-mor suo mi

oh plead for me, oh plead for me, you know I love but her, her I pledg'd my faith,
tu par - le - rai, tu par - le - rai, lie - ti sa - rem per te mi die-de la sua fè,

out, but you don't know, you don't, but—
- cor, ma voi no si, voi— ma, ma,

cresc. *f*

Tempo 1mo.

faith. Are we three met a-gain, oh what
diè. Stret - ti in-siem tut - ti tre, qual ar -

Are we three met a-gain, oh what
Stret - ti in-siem tut - ti tre, qual ar -

The deuce take you with your faith, ah! . . . . . .
al dia - vo - lo voi e me, ah! . . . . . .

Vl., Fl. & Cl.

Tutti. *Str.*

joy af- ter pain, I can scarce trust my sen- ses de- ligh - ted, are we three met a-gain,
- dor qual piacer, non può il cor so - ste - ner tal fa - vo - re, tut - ti siem tut - ti tre,

joy af- ter pain, I can scarce trust my sen- ses de- ligh - ted, are we three met a -
- dor qual piacer, non può il cor so - ste - ner tal fa - vo - re, stret- ti insiem tut - ti

. . . . . are we three
stret - ti insiem,

oh what joy, oh what joy af - ter pain, oh what joy af - ter
tut - ti tre, qual pia -cer, qual ar - dor qual pia - cer, qual ar -

- gain, oh what joy, oh what joy af - ter pain, oh what joy af - ter
tre, tut - ti tre, qual pia -cer, qual ar - dor qual pia - cer, qual ar -

met again, oh what joy! oh what joy . . af - ter pain, oh what joy af-ter pain,
stret-ti insiem tut-ti tre, qual pia-cer, . . qual ar -dor, qual pia-cer qual ardor,

pain, oh what joy, are we three met a - gain, oh what joy, oh what joy af - ter
- dor, sia - mo quà tut - ti tre, qual pia - cer, qual pia - cer, sia - mo qua tut - ti

pain, oh what joy, are we three met a - gain, oh what joy, oh what joy af - ter
- dor, sia - mo quà tut - ti tre, qual pia - cer, qual pia - cer, sia - mo qua tut - ti

oh what joy, are we three met a - gain, oh what joy, oh what joy af - ter
sia - mo quà tut - ti tre, qual pia - cer, qual pia - cer, sia - mo qua tut - ti

Wood. Str. p

p

pain, oh what joy, are we three, . . are we three met a - gain, . .
tre, sia - mo quà, tut - ti tre . . . sia - mo quà, tut - ti tre . .

p

pain, oh what joy, . . . met a - gain, oh what joy, . . . oh what
tre, sia - mo quà . . . tut - ti tre, sia - mo quà, . . . tut - ti

p

pain, oh what joy, met a - gain, are we three, oh what
tre, sia-mo qua, tut - ti tre, sia - mo qua, tut - ti

Ob. Fl. Vl.

. . oh what joy, are we three met again, oh what joy, what joy oh what joy!
. . qual pia - cer, qual pia - cer, qual pia-cer, sia - mo quà siam quà tut - ti tre!

f

joy, are we three met a-gain, oh what joy, what joy, oh what joy!
tre, qual pia - cer, qual pia-cer, sia - mo quà, siam quà, tut - ti tre!

f

joy, are we three met a - gain, what joy, oh what joy!
tre, qual pia-cer, sia-mo qua, siam qua, tut - ti tre!

p

Cls. & Bssns. ff Tutti.

Recitative VII.

(*Enter the Countess.*)

Voice.

Countess.

A stran-ger, In re-gi-mentals? and you, Ma-ri-a, what is this that I see? Who

Che ve-do? Un Uf-fi-zia-le, e voi, Sul-pi-zio, qui rin-chiu-so con lor? Chi

Piano.

Maria.

are you? Oh Aunt, this is my To-nio, who to save my life once pe-rill'd his own.

sie-te? Oh Zia, quest' è quel To-nio, che sal-vom-mi un gior-no da cer-ta morte.

(*timidly.*)

And I love him dear-ly.

Quest' è l'a-mor mi-o.

Countess.

You love? you've lost your sen-ses!

Che a-mor, che di-te vo-i!

Tonio.

Good Ma-dam—

Si-gno-ra.

Countess.

Si-lence! The Duke of Cra-kenthorp this day shall wed her.

Zit-to! Al Du-ca Cra-ken-torp spo-sa è Ma-ri-a.

Sulpizio.

There is (ex-cuse me) just one small ob-jec-tion—

Cio è (per-do-ni) sba-glia un po la Zi-a,

To the marriage her will has not consented; and now that Tonio has become a Captain, if he is willing—

E pro-mes-sa sol-tan-to suo mal-gra-do; ed or che Tonio Ca-pi-ta-no è fat-to, e che la vuo-le,

she must ful-fil her pro-mise.

và a mon-te o-gni contrat-to,

Countess.

What, you, Sul-pi-zio! Shameful! you con-spi-ring a-gainst me? You know the se-cret,—

Co-me, Sul-pi-zio, vo-i in tal gui-sa par-la-te? Voi che sa-pe-te,—

Tonio.

But, my la-dy—

Ma si-gno-ra,

Countess (*to Tonio.*)

No more, sir, I re-quest that you leave us on the in-stant.

U-sci-te: ne qui o-sa-te mai più di por-re il pie-de.

TONIO (*offended*). (*to Maria, who is weeping.*) (*Exit.*)

'Tis in vain you in - sult me, I leave you, but shortly— Ma - ri - a, I will re-turn and claim your pro-mise.
Qual bal-dan-za e la vo-stra? Io va - dó e tor-no— Ma - ri - a, sa - rai mia spo-sa al nuo-vo gior-no.

SULPIZIO. COUNTESS. SULPIZIO. COUNTESS (*to Maria*).

Bra - vo. What bold-ness! He'll come a - gain soon. Ma - ri - a, go re-turn to your cham-ber,
Bra - vo. Che di - te? Ad - dio gli ho det - to. E vo - i— ri - ti - ra - te - vi to - sto—

MARIA. COUNTESS. (*Maria goes out.*)

you weep in vain, child. I go; oh To - nio! I beg you will o - bey me.
in - van pian - ge - te. Par - to: ma To - nio? E quan-do ob - be - di - re - te.

SULPIZIO (*places a seat for the Countess, and then seats himself near*).

Pray leave me not, Sul - pi - zio, see that the doors are fastened I beseech you. (What can she
Fer - ma - te - vi, Sul - pi - zio, chiu - de - te quel - la por - ta ve ne pre - go. (Che dir vor -

COUNTESS. SULPIZIO.

want?) The sign-ing of the con-tract is this ev'-ning. And it seems that our young la - dy
- rà?) Sa - pe - te che le noz - ze son vi - ci - ne. Ed an - co - ra la ra - gaz - za

COUNTESS.

is more than e - ver ob - sti - nate and way - ward. We will force her to
è più che mai te - star - da ed in - si - sten - te. Ob - gli - gar - la con

SULPIZIO. COUNTESS. SULPIZIO.

yield. (You'll find your-self mis - ta - ken.) In you is my re - li - ance. What can I
- vien. Non ne fa - re - mo nien - te. Ho gran fi - du - cia in vo - i. Che far po -

COUNTESS.

do? There is a se - cret I would fain con - fide to your well-known good
- trei? Un gran se - gre - to con - fi - dar do - vre - i al - la vo - stra o - ne -

SULPIZIO. COUNTESS. SULPIZIO.

faith. Well, let me hear it. You know what love is? (Great Hea-ven!) What is your
- sta. Par - la - te pu - re! A - ma - ste un gior - no? (Oh Di - o!) Co - sa in - ten -

COUNTESS. SULPIZIO. COUNTESS.

mean - ing? Ah, read this pa - per! For me! Read it, and pi - ty.
- de - te! Ec - co - vi un fo - glio. A me! Si, lo leg - ge - te.

SULPIZIO (*reads*).—Brought up in strict retirement, on my first appearance in society I met with a young French officer, whom I loved. (*Sulpizio watches the Countess, who is greatly moved.*) A daughter was born of my clandestine marriage; surrounded by the enemy, my husband escaped with the child, and I lost all trace of both. Heaven at last guided my child to me, but my pride will not let me publish to the world that I once forgot rank and my country—that she who has been restored to my arms, Maria, is my daughter. (*The Countess throws herself, crying, at Sulpizio's feet.*)

SULPIZIO.—*Educata nella mia gioventù troppo severamente, e toltami ogni via di conoscere la società—al primo comparire nel mondo vidi un giovane Uffiziale francese; mi piacque, lo amai, partiva. Da un matrimonio clandestino ebbi una figlia! Circondato poscia il suo Reggimento dall' inimico, ei dovette salvarsi con la figlia, d'allora, più novella nè di lui, nè della bambina. Ora una mano celeste a me la guida; ma per mio rossore pubblicar non posso in faccia agli Uomini, per legami di famiglia, per inimicizia nazionale che fui sposa—e quella che ad ogni istante abbraccio—quella Maria, che voi mi rendeste, quella è mia figlia.*

SULPIZIO. COUNTESS. SULPIZIO.

Ah! my la - dy! Be si - lent— You! This let - ter ex-plains all— but what can
Ah! Si - gno - ra— Ta - ce - te— Voi! La let - te - ra a - dun - que— e che far

COUNTESS.

I do? At your service I stand, to do your bidding. The Duke of Crakenthorp must be her husband; of that you must per-
posso! Di - spo - ne - te di me co - me vi pia - ce. Al Du - ca Craken - torp la per - sua - de - te di pas - sar in i -

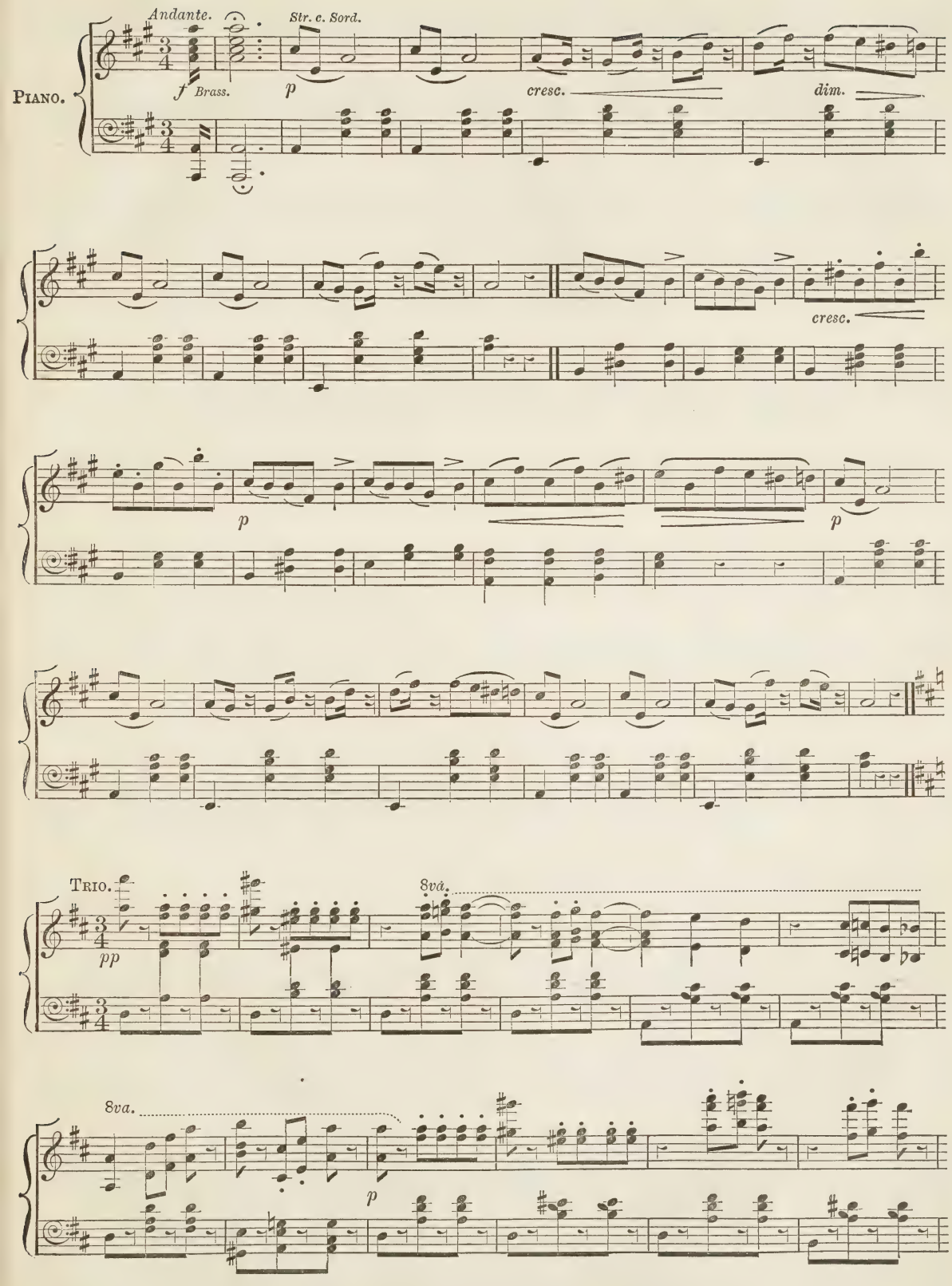
SULPIZIO.

- suade her, and a-bove all things, don't re-veal my sad se - cret. No, no; I go. Ma-ri - a shall come, and
- spo - sa, e so - pra tut - to non sve - la - te il mi - ste - ro. Va - do— vo - lo— Ma - ri - a, sa - rà, già

SULPIZIO. (*Exit*).

COUNTESS. COUNTESS.

short-ly, to you, I promise. De-lay no lon-ger. I has-ten. I here a - wait you.
vo - i— per - chè—v'in - ten - do. An - da - te pre - sto. Io vo - lo. Ed io v'at - ten - do.


Andante.
Str. c. Sord.
Piano.
f Brass.
p
cresc.
dim.
cresc.
p
p
Trio.
pp
8va.
8va.
p

p *cresc.*

dim.

cresc. *p* *p*

Recitative VIII.

Voice. Piano.

Duchess.

His grace, my son, is de-tain'd by his du-ties a-bout the Court. But your
Mio fi-glio, il Duca, oc-cu-pa-to al-la cor-te, non può ve-nir— ma, ov'

Countess.

Niece, I do not see her! She still is at her toi-let, she will come
è vo-stra Ni-po-te? Tut-t'o-ra al-la toi-let-te, ma ver-rà

(*Enter Sulpizio.*) Sulpizio.

short-ly. What news? How shall we ma-nage? She says she will not come; she's a-lone,
to-sto. Eb-ben? Co-me fac-cia-mo? Es-sa non vuol ve-nir— stre-pi-ta,

COUNTESS.

cry - ing— If she is deaf to rea-son, we must, my good Sul - pi-zio, force her t'o- bey us.
gri - da— Se più fa l'o sti - na - ta, io son, Sul - pi - zio mi - o, pre - ci - pi - ta - ta.

SULPIZIO. COUNTESS.

I think, if you'll per - mit me, it were well to con-fide to her your se-cret. Do you think so?
S'el - la me lo con - ce - de, pos - so met - ter - la a par- te del se - gre - to. E cre - de - te?

SULPIZIO.

I do, I think, my la - dy Coun-tess, to her mo - ther Ma - ri - a no- thing would dare re -
An - zi ho fer - mo, o mia si - gno - ra, che a sua ma - dre, Ma - ri - a nul - la sa - prà ne -

COUNTESS.

- fuse. Oh, if you think so, tell her my se - cret, on - ly make her come
- gar. Oh! quand' è que - sto, di - te - le tut - to— ma che ven - ga— e

THE NOTARY.

quick - ly. His Grace has sign'd al - rea - dy, we on - ly wait for the bride to sign the
pre - sto. Del Du - ca ho la pro - cu - ra a cui sol man - ca la fir - ma del - la

(Enter Maria and Sulpizio.)

COUNTESS. ALL.

con - tract. Be-hold, she comes! In con-science, the bride is love - ly!
spo - sa. Che qui sen vien. Dav - ve - ro, ell' è vez - zo - sa.

MARIA (*weeping*).

Oh my mother!
Ca - ra ma - dre!

COUNTESS.

f

Ma - ri - - - a!
Ma - ri - - - a!

SULPIZIO (*whispers to them*).

My daughter, si - lence. Be
O fi - glia, zit - to. Giu -

Allegro vivace.

PIANO.

f Str. *Tutti.*

CHORUS. TREBLES.

cau - ti - ous.
- di - zi - o.

At last our joy will be com - ple - ted.
Un com - pi - men - to a-vrà la fe - sta.

Ob. *Cl.* *pp*

Str. trem. *Hns. sustain.*

MARIA.

Say, must I sign?
Deg - gio se - gnar?

COUNTESS.

Ah! 'Tis my wish, the dear - est.
Ah! La mia bra - ma è que - sta.

COUNTESS.

Gra - cious Heav'n! What commotion, what shouting!
Giu - sto ciel! Qua - li gri - da, qual chiasso!

MARIA.

Gra - cious Heav'n! What commotion, what shouting!
Giu - sto ciel! Qua - li gri - da, qual chiasso!

SULPIZIO.

Gra - cious Heav'n! What commotion, what shouting!
Giu - sto ciel! Qua - li gri - da, qual chiasso!

TONIO.

Fol-low,
Mi se -

LADIES.

Gra - cious Heav'n! What commotion, what shouting!
Giu - sto ciel! Qua - li gri - da, qual chiasso!

(*A sudden noise is heard.*)
Allegro assai.

Tutti. *ff* *Wind.* *Str.*

TONIO.

this way.
- gui - te.

What - e - ver can this mean?
A che muo - von co - stor?

Vls. & Cl.

ff

Cello. & D. Bass.

CHORUS OF SOLDIERS. ff TENOR.

Child be - lov'd, we come to
Ti rin - co - ra, a-ma - ta

ff BASS.

Child be - lov'd, we come to
Ti rin - co - ra, a-ma - ta

Brass.

f

f Tutti.

save you, cast a - side all vain a - larm, Aunt nor friends shall now en-
fi - glia, per gio - var - ti sia - mo quà, d'o - gni mal la tua fa-

save you, cast a - side all vain a - larm, Aunt nor friends shall now en-
fi - glia, per gio - var - ti sia - mo quà, d'o - gni mal la tua fa-

- slave you, we will guard your fate from harm. Dry your tears, and weep no
- mi - glia te di - fen - de - re sa - prà. Ter - gi il pian - to, af-fre - na il

- slave you, we will guard your fate from harm. Dry your tears, and weep no
- mi - glia te di - fen - de - re sa - prà. Ter - gi il pian - to, af-fre - na il

lon - ger, we will show that we're the stron- ger, 'tis to save you we are
duo - lo, in noi fe - de a - ver puoi so - lo, se o - gni spe - me in te sva -

lon - ger, we will show that we're the stron- ger, 'tis to save you we are
duo - lo, in noi fe - de a - ver puoi so - lo, se o - gni spe - me in te sva -

rall.

TONIO.

here, . . come, my daughter, have no fear. Oh friends, unless you save her by force they will en-
- ni, . . per te so - la o gnun è qui. La mi - se- ra, for - za - ta, si vuol da voi sal-

here, . . come, my daughter, have no fear.
- ni, . . per te so - la o- gnun è qui.

Moderato. ♩ come 𝅗𝅥 =

rall. *Hns. & Tromb.* *p*

- slave her, to me her faith was plighted, oh save us from des-pair, oh save us from des-pair! My suit with scorn they
- va - ta, lei so- lo è il no-stro be - ne, nè ci si dee ra -pir, nè trar-la ad un I - men, nè trar-la ad un I -

sligh - ted, dooming her to de -spair. She shall not be en- snared!
- me - ne ch' el-la mon può com - pir. Ah no, non puo com - pir!

LADIES.

She shall not be en-snared! But whence
Ah no, giam-mai no no! Ma par -

She shall not be en-snared!
Ah no, giam-mai no no!

Tutti. *f* *p* *f*

Recit.

come you, what seek you?)
- la - te, par - la - te.

Soldiers.

She's our daughter, to him af - fianc'd, she's our own, our Vi - van -
Vi - van - die - ra al reg - gi - men - to l'ha ve - du - ta, e l'a - do -

She's our daughter, to him af - fianc'd, she's our own, our Vi - van -
Vi - van - die - ra al reg - gi - men - to l'ha ve - du - ta, e l'a - do -

Allegro.

p Str. trem.

Ladies.

- dière. Oh how low, what a vile con - nex - ion! Vi - van -
- rò. Qual or - ror, oh av - vi - li - men - to! Vi - van -

- dière.
- rò.

f Tutti.

Cello.

Tnr.

Sulpizio.

- dière to these rough soldiers. (This will end all the Countess'
- die - ra al reg - gi - men - to! (La Mar - che - sa in cor ge -

p Wood.

Ladies.

dreams.) Can this be so?
- lò. Vi - vandie - ra?

Maria.

Yes!
Si!

Andante.

Can I for - get my companions true and tender, who bore me oft thro'
Quan - do fan - ciul - la an - cor l'av - ver - so fa - to in mez - zo a stragge or -

p Str.

pe - rils, prompt to save. For their un-ceasing kind - ness what can I render, but a heart e- ver
- ri - bil mi get - tò, es - si la mia mi - se - ria han ri - co - vra - to, e cia-scun dal-la

faithful, fond, and brave. Can I for - get, Can I for -
mor-te mi sal - vò, ah non può il cor, non può scor -

LADIES.

So candid a con-fes-sion, of grateful heart th'expression,
A vil non può te - ner- si, se già con - fes - sa il ve - ro,

Fl.

- get, ... who bore me oft . . thro' pe - ril, prompt to
- dar, ... chi la po tè . . da mor - te ria sal -

in-deed I cannot blame, she my sympathy doth
se il lab-bro suo sin- ce - ro, se a-per- to mostra il

Vl.

Cello.

save, thro' . . . . . pe - ril, can I forget those friends be - lov'd?
var, da . . . . . mor - te chi la po-tè, po - tè sal - var.

claim.

cor.

Tutti.

ff

Vl.

p

Str.

TONIO. MARIA.

The truth is known now, oh have pi - ty, my mo - ther! What will she say? Ah, I shall
Tut - to è pa - le - se, che far deg - gio a des - so. Che di - rà mai? Ne mo - ri -

COUNTESS.

die. Ah, my daugh-ter! Shall I cause so much grief, who love you
- rè. Ah! t'ar - res - ta, Per me si gran do - lor, per me sol -

pp Larghetto.
Vls. & Tnr.

MARIA.

Oh Heav'n, what will she say?
Oh ciel, che in-ten-de dir?

COUNTESS. RECIT.

dear-ly, Stay, I charge ye! Children, I will not for vain ambition's
- tan-to, Ah! t'ar - re - sta! Vie - ni deh, vie - ni, sa - gri - fi - car non

TONIO.

Oh Heav'n, what will she say?
Oh ciel, che in-ten-de dir?

TREBLES (*with the Tenors*).

Oh Heav'n, what will she say?
Oh ciel, che in-ten-de dir?

SULPIZIO (*with the Basses*).

Oh Heav'n, what will she say?
Oh ciel, che in-ten-de dir?

Allegro.

Str. ff

sake de-ny your af-fection, my pride shall now be si-lent, and if you truly love him, my Ma-ri-a, I will u-
vo-glio un cor si bel-lo, in me t'ac-cia l'or-go-glio, e quell ch'ella sce glie-va a-man-te o-ne-sta, al fin ot-

f

To - - nio!
To - - nio!

(Placing Maria in Tonio's arms.)

- nite you, Yes, take her!
- *ten-ga. E que-sto!*

Wonders cease not! Ma - ri - - a!
Qual è des-so! Ma - ri - - a!

SULPIZIO.

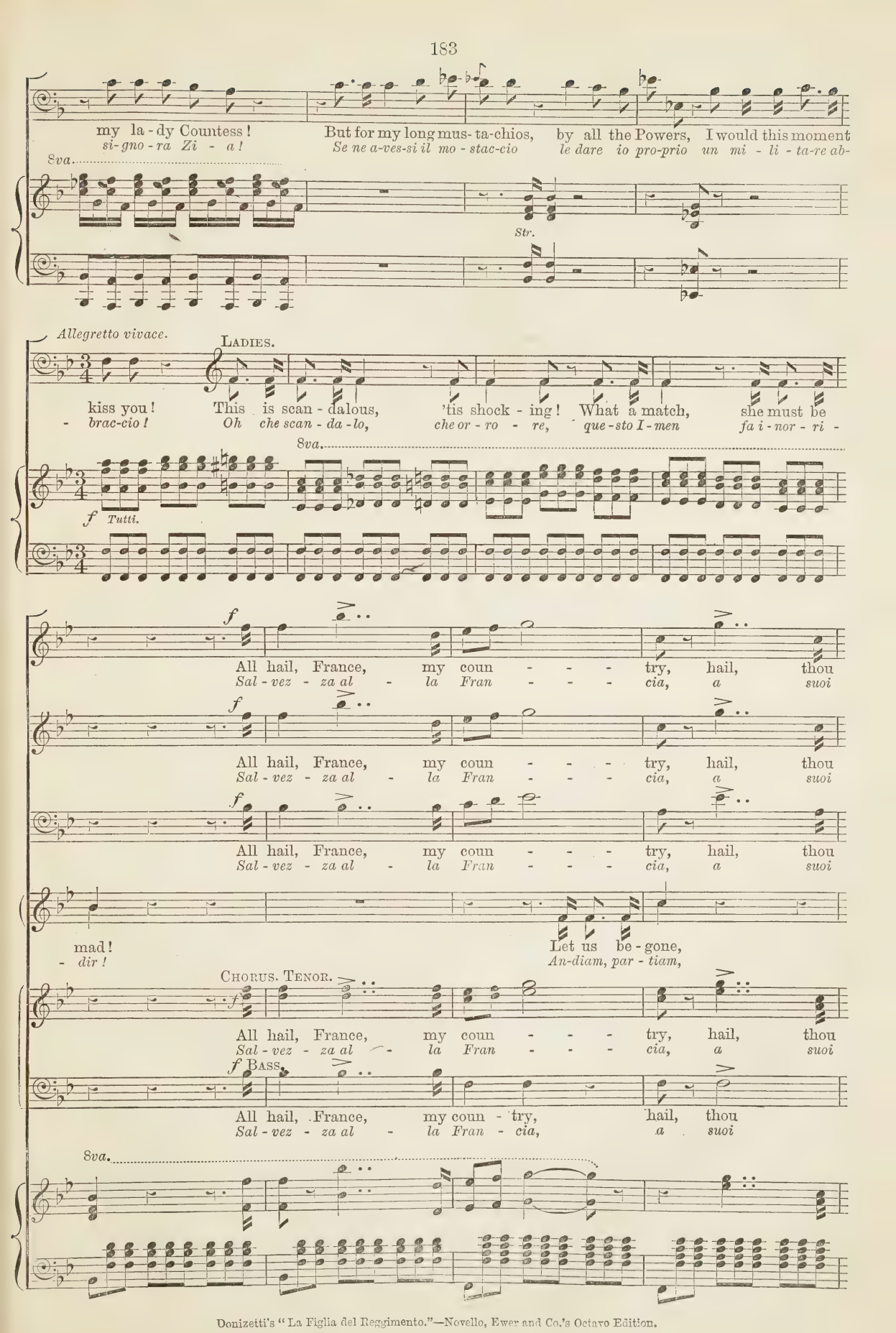
Wonders cease not! That's well! Well done, that was well done,
Qual è des-so? Va ben! Bra - va, bra-va, bra-va,

Wonders cease not!
Qual è des-so?

Wonders cease not!
Qual è des-so?

Allegro. 8*va.*

Tutti. *p* *f*


my la - dy Countess!
si - gno - ra Zi - a!
But for my long mus - ta-chios, by all the Powers, I would this moment
Se ne a-ves-si il mo - stac-cio le dare io pro-prio un mi - li - ta-re ab-
8va.
Str.
Allegretto vivace.
LADIES.
kiss you! This is scan - dalous, 'tis shock - ing! What a match, she must be
- brac-cio! Oh che scan - da - lo, che or - ro - re, que - sto I - men fa i - nor - ri -
8va.
f Tutti.
f
All hail, France, my coun - - - try, hail, thou
Sal - vez - za al - la Fran - - - cia, a suoi
All hail, France, my coun - - - try, hail, thou
Sal - vez - za al - la Fran - - - cia, a suoi
All hail, France, my coun - - - try, hail, thou
Sal - vez - za al - la Fran - - - cia, a suoi
mad!
- dir!
Let us be - gone,
An-diam, par - tiam,
CHORUS. TENOR.
f
All hail, France, my coun - - - try, hail, thou
Sal - vez - za al - la Fran - - - cia, a suoi
f BASS.
All hail, France, my coun - try, hail, thou
Sal - vez - za al - la Fran - cia, a suoi
8va.

sun-ny land, hail, brave com - pa - nions, ye joy - ous
lie - ti di, vi - van le gio - je, che a - mor nu -

sun-ny land, hail, brave com - pa - nions, a joy - ous
lie - ti di, vi - van le gio - je, che a - mor nu -

sun-ny land, hail, brave com - pa - nions, a joy - ous
lie - ti di, vi - van le gio - je, che a - mor nu -

we are in - sul - ted!
qual'in - so - len - za!

sun-ny land, hail, brave com - pa - nions, a joy - ous
lie - ti di, vi - van le gio - je, che a - mor no -

band, all hail to my coun - - - - try, our banner vic -
- dri, sal - vez-za al-la Fran - - - - cia, sa - lu-te al- la

band, all hail to my coun - - - - try, our banner vic -
- dri, sal - vez-za al-la Fran - - - - cia, sa - lu-te al- la

band, all hail to my coun - - - - try, our banner vic -
- dri, sal - vez-za al-la Fran - - - - cia, sa - lu-te al- la

Let us be - gone, let us be -
an - diam, par - tiam, an - diam par -

band, all hail to my coun - try,
- dri, sal-vez-za al-la Fran - cia,

- to - - - - - rious dis - per-ses the foe - - - - man!
glo - - - - - ria, sal - vez-za al-la Fran - - - - cia!

- to - - - - - rious dis - per-ses the foe - - - - man!
glo - - - - - ria, sal - vez-za al-la Fran - - - - cia!

- to - - - - - rious dis - per-ses the foe - - - - man!
glo - - - - - ria, sal - vez-za al-la Fran - - - - cia!

- gone, a - - - - way!
- tiam, par - - - - tiam!

our ban-ner vic - to - rious dis - per-ses the foe - - - - man!
sa - lu- te al -la glo - ria, sal - vez-za al-la Fran - - - - cia!

our ban-ner vic - to - rious dis - per-ses the foe - - - - man!
sa - lu- te al -la glo - ria, sal - vez-za al-la Fran - - - - cia!

END OF THE OPERA.

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No.			Pence.
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222	How excellent thy name	Saul	1½
223	The youth inspired ... / Our fainting courage ... / How excellent & Hallelujah	ditto / ditto / ditto	2
65	Moses and the children / I will sing unto the Lord	Israel / ditto	2
66	In glory high... ...	Jephtha	1½
67	Immortal Lord ...	Deborah	4
258	King's daughters were among		1
260	Kings shall be thy nursing fathers		1½
68	Let their celestial concerts	Samson	1½
69	Lift up your heads ...	Messiah	1½
71	Let all the angels of God	ditto	1
73	Let us break their bonds	ditto	1½
74	Let old Timotheus yield		1½
75	Lead on, lead on ...	Judas	1
76	Let thy deeds be glorious	Deborah	1½
77	Let our glad songs ... / Allelujah	ditto / ditto	3
261	Let thy hand be strengthened		1½
262	Let justice and judgment		1
78	Mourn, ye afflicted ...	Judas	1½
79	Mourn, all ye Muses ...	Acis	1
228	Dead March ... ... / Mourn, Israel, mourn ...	Saul / ditto	1
80	Must I my Acis still bemoan?	Acis	1½
81	May no rash intruder	Solomon	1½
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83	May all the host ...	Joshua	1
257	My heart is inditing (1st movement)		1½
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321	Now love, that everlasting boy	Semele	1½
85	Doleful tidings ... / Now the proud insulting foe	Deborah / ditto	1½
86	O God behold... ...	Jephtha	1½
87	O first-created beam ...	Samson	1½
89	O thou that tellest (Solo & Chorus)		1½
90	O father, whose Almighty	Judas	1½
91	Vouchsafe, O Lord / O Lord, in thee ...	Dettingen / ditto	2
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94	O blast with thy tremendous brow ... / O hear thy lowly servants' prayer	Deborah / ditto	1½
95	O Baal, monarch of the skies	ditto	1½
227	O fatal consequence of rage	Saul	1½
229	Eagles were not so swift / In sweetest harmony (Air) / O fatal day	ditto / ditto / ditto	1½
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96	Praise the Lord ...	Solomon	3
97	Lord of Eternity ... / Plead thy just cause ...	Deborah / ditto	1½
225	Preserve him for the glory / Is there a man? ...	Saul / ditto	1½
275	Sing, O ye heavens	Belshazzar	3
277	She put on righteousness		1
98	Surely he hath borne ...	Messiah	1
99	Since by man came death	ditto	1
100	The Lord shall reign ... / Sing ye to the Lord ...	Israel / ditto	4
36	See the conqu'ring hero	Judas	1
101	Sing unto God ...	Judas	1½
102	Swell the full chorus ...	Solomon	1½

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No.			Pence.
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105	The Lord gave the word	Messiah	1
106	Their sound is gone out	ditto	1
107	They loathed to drink...	Israel	1
108	The trumpet's loud clangour	Ode	1
109	Thy right hand, O Lord / And in the greatness ...	Israel / ditto	1
110	Thou sendest forth thy wrath	ditto	1½
111	Who is like unto thee? / The earth swallowed them	ditto / ditto	1
112	The people shall hear ...	ditto	3
113	To our great God ...	Judas	1
114	To thee Cherubin ...	Dettingen	1½
115	The glorious company... / Thine honourable, true	ditto / ditto	1
116	Thou art the King ...	ditto	1
117	Then shall they know ...	Samson	1½
118	Then round about the starry throne		1½
119	To dust his glory ...	Samson	1
120	To man God's universal law	ditto	1½
121	Theme sublime ...	Jephtha	1½
122	To song and dance ... / To fame immortal go ...	Samson / ditto	1½
123	The princes applaud	Alex.'s Feast	1
124	Tune your harps ...	Judas	1½
125	Throughout the land ...	Solomon	1½
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276	The ways of Zion do mourn		1½
281	Their bodies are buried / But their name liveth ...	ditto	1½
282	The people will tell ... / And the congregation...	ditto / ditto	1
283	They shall receive ...	ditto	1½
284	The merciful goodness	ditto	1
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133	The great king of kings / Doleful tidings ...	Deborah / ditto	1½
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329	These delights if thou can'st give	L'Allegro	1½
330	These pleasures, Melancholy, give	ditto	1½
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302	Tyrants now no more ...	Hercules	1½
259	Upon thy right hand		1½
134	Worthy is the Lamb ... / Amen	Messiah / ditto	2
224	Welcome, mighty King / David his ten thousand slew	Saul / ditto	1
135	We come, in bright array	Judas	1
136	We hear	ditto	1
137	We never will bow down	ditto	1½
138	We praise thee, O God	Detttingen	2
139	When thou hadst overcome / We therefore pray thee	ditto / ditto	1½
140	When his loud voice ...	Jephtha	3
141	With thunder arm'd ...	Samson	1
324	Weep, Israel, weep ...	ditto	1
142	With pious heart ...	Solomon	2
143	We with redoubled rage	Joshua	1
144	Wretched lovers ...	Acis	1½
278	When the ear heard her ...		1
145	Your harps and cymbals	Solomon	3
146	Your voices tune	Alex.'s Feast	1½
147	Ye sons of Israel ...	Joshua	2
148	Ye house of Gilead ...	Jephtha	1½
149	Zadock the Priest		2

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NOVELLO'S OCTAVO CHORUSES,

In Vocal Score.

HAYDN'S FIRST MASS.

No.		Pence.
290	Kyrie—Hear us, Lord ...	3
291	Gloria—Sing to the Lord ...	1½
292	Gratias—Lord, we adore ...	2
293	Quoniam—Praise the Lord ...	2
294	Credo—O be joyful ...	1½
295	Et incarnatus—O Lord, give ear...	1½
296	Et resurrexit—Thou hast maintained	1½
297	Et vitam—Lord, thine be the power	1½
298	Sanctus—Holy, holy	1
299	Benedictus—He is blessed ...	2
300	Agnus Dei—God our Father ...	1½
301	Dona nobis—Sing the praises	1½

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160	Kyrie—Hear our prayer ...	2
161	Gloria—Glorious is the King	1½
162	Qui tollis—Lord, why hast thou forsaken...	1
163	Quoniam—Sing with joy ...	1½
164	Credo—Lord, thou hast made ...	1½
165	Et incarnatus—O Lord, rebuke me not	1
166	Et resurrexit—Thou hast maintained	1½
167	Sanctus—Holy, holy ... / Benedictus—He is blessed ...	2
168	Agnus Dei—Lord, we pray thee / Dona nobis—Hallelujah, Amen ...	2

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239	Spring, her lovely charms (Duet and Chorus)	1½
240	God of light, God of life ...	2
241	Behold, on high he mounts (Trio and Chorus)	2
242	Hark! the deep, tremendous voice	2
243	Now cease the conflicts (Trio & Chos.)	1½
244	Thus nature, ever kind ditto	2
245	Hark! the mountains resound ...	2
246	Joyful the liquor flows ...	3
247	Let the wheel move gaily ...	1½
248	A wealthy lord (S. Solo and Chos.)	1½
249	Then comes the dawn (Trio & Chos.)	2

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150	Awake the harp	1½
151	And the Spirit of God... ...	1½
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153	Ditto (2nd Chorus)	1½
154	By thee with bliss (Duet & Chos.)	4½
155	Despairing, cursing rage ...	1½
156	Sing the Lord	2
157	The marv'lous work	1½
158	The heavens are telling ...	2
159	The Lord is great	1½

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198	Gloria—Glorious is thy name ...	1½
199	Qui tollis—Remember thy tender	1
200	Quoniam—Praise the Lord ...	2
201	Cum sancto—Thou, Lord, art God	2
202	Credo—Nations shall do him service	1
203	Et incarnatus—Bow down and hear me ... ... / Et resurrexit—God is gone up ...	3
204	Sanctus—Holy, holy ...	1
205	Benedictus—He is blessed ...	4
206	Agnus Dei—Lord have mercy	1½
207	Dona nobis—Praise the Lord ...	3

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288	Sanctus—Holy, holy, holy ... / Benedictus—He is blessed ...	3
289	Agnus Dei—Lord, we pray thee ... / Dona nobis—Turn thee unto us	1½

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342	Credo	4
325	Sanctus ... Communion Service / Benedictus ... Communion Service	2

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No.		Pence.
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309	Viaticum—O Lord, hear our cry / Pignus futuræ—Sing to Jehovah	4

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214	Dies Iræ—Day of vengeance ...	1
215	Tuba mirum—Hark, the angel	1
216	Rex, tremendæ—King, tremendous / Recordare Jesu—Kindly Jesu	2
217	Confutatis maledictus—When the cursed ... ... / Lachrymosa—Day of mourning	1½
218	Domine Jesu Christe—Lord Jesus Christ	1½
219	Hostias et Preces—Offering of prayer	1½
220	Sanctus—Holy, holy, holy ... / Benedictus—He is blessed ... / Agnus Dei — Thou that takest upon thee	2
221	Lux Æterna—Shew thy favonr / Cum Sanctus—O shew thy mercy	1½
208	O God, when thou appearest First Motett	3
209	Splendente Te, Deus ... ditto	3
212	Glory, honour, praise Third Motett	3

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334	My Saviour Jesus ... ... / Have lightnings and thunders ...	3
336	Now doth the Lord	1
337	In tears of grief	1½

ROSSINI'S "STABAT MATER."

[TRIBULATION.]

232	Stabat Mater dolorosa... ... / Lord most holy	2
233	Eia Mater (B. Solo and Chorus) ... / Thou hast tried our hearts ...	1½
234	Sancta Mater (Quartett) ... / I have longed for thy salvation	2
235	Inflammatus (S. Solo and Chorus) / When thou comest ...	2
236	Quando corpus ... ... / Hear us, O Lord (Quartett)...	1½
237	In sempiterna sæcula. Amen ... / To Him be glory	2

SPOHR.

267	Praise the Lord our God ...	1½
268	Holy, holy, holy (Solo and Chos.) / O Lord, thou art God alone (ditto)	1
269	Blessing, Power, Honour, Glory (T. Solo and Chorus)	1½
270	Hail, Lord Almighty	1
271	Seek the Lord	1
272	Destruction is fallen on Babylon	2
273	Blessed for ever are they that die	1
274	Great and wonderful art thou ...	2
263	God thou art Great (1st movement)	1
264	Thou earth, waft sweet incense	1
265	Walk ye, hundred thousands ...	1½
266	God, thou art great (final chorus)	1½
339	What threat'ning tempest ...	4
340	Haughty Babylon	3

HUMMEL.

303	Quod in orbe—I will exalt thee	4

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331	Requiem æternam—Give unto the pure in heart	2
332	Dies Iræ—Day of vengeance ...	6
333	Pie Jesu—God of mercy ...	1

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No.		Pence
72	All men, all things Lobgesang / Praise thou the Lord ditto	4
170	As the Hart pants 42nd Psalm	1
169	All ye that cried ... ditto / I waited for the Lord (Duet s.s. and Chorus) ditto	3
169A	I waited for the Lord (singly) ditto	1½
312	Baal, we cry to thee ... Elijah	4
319	Behold, God, the Lord, ... Elijah	4
314	Be not afraid ... ditto	4
311	Blessed are the men ... ditto	4
171	But our God abideth St. Paul	1½
341	Cast thy burden ... Elijah	2
251	Come, let us sing 95th Psalm	3
252	For his is the sea ... ditto	1½
211	For I had gone forth 42nd Psalm	1½
335	Hearts feel that love Thee Athalie	3
253	Henceforth, when ye hear (T. Solo & Chos.) 95th Psalm	1½
315	He watching over Israel Elijah	4
318	He that shall endure ... ditto	2
316	Holy, holy is God ... ditto	4
172	Happy and blest are they St. Paul	1½
173	How lovely are the messengers do. / Thus saith the Lord ... ditto	1½
174	I praise thee, O Lord (B. Solo & Chos.) ditto	1½
175	Is this he ? ... ... ditto / O thou, the true and only... ditto	1½
176	Lord, thou alone ... ditto	2
177	Let all men praise Lobgesang	1
178	Now this man ... St. Paul	1½
179	Not only unto him ... ditto	2
180	O great is the depth ... ditto	2
181	O be gracious ... ... ditto	1
250	O come, let us worship (T. Solo & Chos.) 95th Psalm	1½
343	Promised Joys ... ... Athalie / Hearts feel that love Thee ditto	6
182	Rise up, arise... ... St. Paul	3
70	Sleepers, wake ... ditto / To God on high ... ... ditto / To thee, O Lord ... ditto	1
183	Stone him to death ... ditto	1½
44	See what love ... ditto	1
210	The nations are now ... ditto	3
184	The gods themselves ... ditto	1
185	This is Jehovah's Temple ... ditto / Far be it from thy path ditto	1½
186	The night is departing Lobgesang	3
313	Thanks be to God Elijah	4
317	And then shall your light ... ditto	4
187	Why, my soul 42nd Psalm	1
188	Why, my soul (last Chorus) ditto	3
189	Ye nations, offer Lobge sang	3
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[MOUNT OF OLIVES.]

195	O praise him, all ye nations	3
196	Hallelujah	2

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190	Kyrie—When I call upon thee	1½
191	Gloria—Praise the Lord ... / Qui tollis—Give ear to my supplication ... ... / Quoniam—Thou alone art holy	4
192	Credo—Glory and great worship / Et incarnatus—O Lord, give ear / Et resurrexit—Be thou exalted ... / Et vitam—O praise ye the Lord	4
193	Sanctus—Holy, holy ... ... / Benedictus—He is blessed ...	4
194	Agnus Dei—Hear my crying ... / Dona nobis—Blessed be the Lord	2

WEBER'S MASS IN C.

304	Kyrie Eleison ... ... / I will call upon the Lord ...	1½
305	Gloria in excelsis ... ... / Praise the Lord	3
306	Credo ... ... / Nations shall do him service	3
307	Sanctus and Benedictus ... / Holy, holy, holy ... ... / He is blessed	2
308	Agnus Dei and dona nobis ... / Shew thy favor unto thy people ... / Look with favor on thy people	1½

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3	Silent Night ...	v. Weber
4	O'er moor and mountain	Spohr
5	Come, boys ...	Marschner
6	Merry and free ...	H. Werner

BOOK II.

7	The Sabbath Call ...	Kreutzer
8	Evening	De Call
9	Piano, Piano	v. Seyfried
10	Banish, oh! maiden ...	Lorenz
11	Lützow's Wild Hunt ...	v. Weber
12	Soldier's song ...	Werner

BOOK III.

13	Hark! above us ...	Kreutzer
14	In the twilight ...	v. Weber
15	Lovely night	Chwatal
16	The two roses ...	Werner
17	The toper's glee ...	Zelter
18	Hunting chorus ...	v. Weber
19	Integer vitæ	Flemming

BOOK IV.

20	The three huntsmen ...	C. Kreutzer
21	Parting	F. Otto
22	O! sanctissima ...	do.
23	He who trusts ...	Eisenhofer
24	Maying	Müller
25	Absence	F Schneider

BOOK V.

26	On fragrant myrtles ...	Müller
27	Oh! cruel maid ...	Kalliwoda
28	Twine, ye roses ...	Pohlentz
29	The Sun is gone ...	Bergt
30	Deh con me	v. Seyfried
31	Dear maid	Call
32	The sacrifice	Fuss

BOOK VI.

33	I tell thee, boy ...	Grassini
34	Soldiers' chorus ...	Werner
35	The ladies	Reichardt
36	Mariners' song ...	M. Haydn
37	To song	v. Weber
38	King Joy	Werner
39*	Luci serene	v. Seyfried

BOOK VII.

40*	The Vesper Hymn ...	Beethoven
41	The Miners' Song ...	Annacker
42*	Infelice	Naumann
43	Wave high your hats ...	Baur
44*	The swallows ...	Pohlentz
45	Harold Harfager ...	H. Werner
46	Dr. St. Paul	Zelter
47	Oft when night has rest bestowed	De Call

BOOK VIII.

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49	Libera me, Domine! ...	Kalliwoda
50	The Chapel	Kreutzer
51	Under every tree-top ...	Kuhlau
52	The Rifleman... ...	F. Otto
53	Pleasing pain ...	De Call
54	Thro' woods and fields	Kreutzer
55*	Ah! tell me not ...	Mendelssohn

BOOK IX.

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57	Life's deceits	Steinacker
58	Huntsman's joy ...	C. Kreutzer
59	Maiden, listen ...	C. F. Adam
60	Beauteous clouds ...	F. Werner
61	Parting	F. Otto

BOOK X.

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63	War song	H. Werner
64	Serenade	Eisenhofer
65	Bacchanalian ...	Pohlentz
66	The Mariner's Return...	Hoesler
67	Huntsman's Song ...	Pohlentz
68	Spring time	Kreutzer
69*	Hope and faith ...	v. Weber

BOOK XI.

70*	The Equinox	Kreutzer
71	Hilarity	Dehn
72	The Recompense ...	Mendelssohn
73	The Request	Bertelsmann
74	The Wood Nymph ...	Sutor

BOOK XII.

75*	Hark, hark! the lark ...	F. Kücken
76*	Lord, have mercy ...	Mendelssohn
77	Hope and fear ...	F. Otto
78	Boat Song	F. Schubert
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80	Soldier's love	F. Kücken
81	The Complaint ...	F. Otto
82	Gondolier's Serenade ...	F. Schubert

Second Series.

BOOK XIII.

1*	The Woods	Mendelssohn
2*	Spring is come ...	do.
3*	Departure	do.
4*	The Nightingale ...	do.
5*	The Vale of rest ...	do.
6*	Hunting song... ...	do.

BOOK XIV.

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8	The hunter's farewell ...	do.
9	Summer song	do.
10	The Voyage	do.
11	Love and wine ...	do.
12	Spring's journey ...	do.

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14*	In the woods	do.
15	Hie thee, shallop ...	Kücken.
16	War song	do.
17	The miller's daughter ...	Härtel

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19	Let us be joyful ...	Schneider
20	The trooper's song ...	Weber
21	Not a spot on earth ...	Winter
22	Shall e'er my heart ...	do.
23*	May song	Mendelssohn
24*	The morning walk ...	Gade
25	Che bel contento ...	Seyfried

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27 Farewell meeting ... do.
28 Serenade ... ... do.
29 Eastern drinking song... do.

BOOK XVIII.

30 Song of the worthy man Mendelssohn
31 The Rhine ... ... do.
32 'Tis the song whose spirit do.
33 Students' parting song do.

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34 The 31st of May ... Molique
35*Love ... ... Cherubini
36 Where's the gain? ... L. De Call
37 Convivial Song ... Molique
38 Evening comes ... Belcke

BOOK XX.

39*For the New Year ... Mendelssohn
40*The happy lover ... do.
41*The Shepherds' Song ... do.
42*The Wood Minstrels ... do.
43*The Victors' Return ... do.
44*The Wandering Minstrels do.

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45 Tell me on what holy ground ... ... Fuss
46 When the hues of day-light fade ... ... Reissiger
47 What is life?... ... Blum
48 I think and dream of thee ... ... Sutor
49 Old Bacchus ... ... Ackers
50 Serenade ... ... Busse

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51*Remembrance ... Mendelssohn
52*Praise of Spring ... do
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54*In the Forest... ... do.

BOOK XXIII.

55*Life's bright dream ... F. Geyer
(A Cantata for mixed voices with Pianoforte.)

BOOK XXIV.

56 The Young Musicians... Kücken
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58 O wert thou ... ... do.

Third Series.

BOOK XXV.

1*An old Romance, in three movements ... Mendelssohn
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3*The Brook ... ... do.
4 Winter Song ... ... Dorn

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5 Love beareth patiently Ries
6 The time of song has come ... ... do.
7 Good night ... ... Kücken
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14*The Woods are glowing
} Fanny Hensel *née* Mendelssohn

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17 Serenade ... ... Kücken
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22*The Primrose ... do.
23*Homage to Spring ... do.

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25 The Image of the Rose.. Reichardt
(Ten. Solo & Men's Chos.)
26 Canzonetta, Tears of Anguish ... ... do.
(Bass Solo & Men's Chos.)
27 Serenade ... ... Müller
(Bass Solo & Men's Chos.)

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29*An old Love Song ... do.
30*Alone ... ... do.
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45*Evening Song ... do.
46*The Flower's review ... do.

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47 Laura's Prayer ... A. Diabelli
48 The Morning Stroll ... H. Esser
(both with Pianoforte Accompaniment).

BOOK XXXVI.

49 O Fatherland... ... Abt.
50 Merry May (with Tenor Solo) ... ... do.
51 Thuringian Volkslied ... do.
52 Farewell, thou lovely Forest Glade ... do.
53 Evening (with Bass Solo) do.

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1 Hasten to the fight ... Mozart
2 Union ... ... Marschner
3 The Battle-field ... H. Werner
4 The United Band ... J. Otto
5 On the March... ... Becker

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17*A Spring Lament ... do.
18*Farewell ... ... do.
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21 The Three Chafers ... H. Truhn
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27*The Highland Lassie... do.

BOOK XLII.

28*Rattlin' roarin' Willie... Schumann
29*Fellow Passengers ... do.
30*The lovely Adelaide ... Volkslied
31*To the wood we'll go ... do.

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